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THE UNIVERSITY OF ALBERTA

THE ACCURACY OF STUDENT VERBAL INTERPRETATION OF
A MESSAGE PRESENTED VISUALLY BY FILMSTRIP

BY



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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF EDUCATION

DEPARTMENT OF ELEMENTARY EDUCATION

EDMONTON, ALBERTA

FALL, 1970

UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "The Accuracy of Student Verbal Interpretation of a Message Presented Visually by Film-strip" submitted by Ruth J. Barron in partial fulfilment of the requirements for the degree of Master of Education.

ABSTRACT

The main purpose of this study was to discover what proportion of the gist of the intended message was perceived by Edmonton Public elementary school children from the accompanying Bonjour Line filmstrips.

The following areas were studied and null hypotheses formulated.

(1) The Edmonton students would perceive 68 percent of the gist of the message correctly as did the French students of similar ages in the St. Cloud experiments.

(2) Boys and girls would perceive the intended messages equally well.

(3) The contextual and structural elements of the messages would be perceived in equal proportions.

(4) Familiarity with the programme would increase the accuracy of the students' perceptions.

A Z test for significance was computed for each of the hypotheses. In addition a multiple regression step test was computed for a sub-sample to ascertain if all or any of the following, I.Q., academic achievement, sex, age, familiarity with the course, affected the students' ability to perceive the message.

Six lessons from the Bonjour Line programme were used, and fifty randomly selected sets of responses for each lesson formed the main sample. The sub-sample

consisted of twenty-five students from the Stony Plain school district.

The major findings were as follows:

(1) The accurate perception of the gist of the message by Edmonton children was .3691, a significant difference from the 68 percent found by Malandain.

(2) The ability to perceive (or guess) structural elements was significantly higher than for contextual elements.

(3) There was no significant difference between the accuracy of perception of the elements of information between boys and girls.

(4) Increased familiarity with the programme was no assistance in correctly perceiving the intended message from these visual frames.

The supplementary findings from Stony Plain were indicative that age was the greatest factor in predicting a student's perception score from these frames, and this accounted for only 12 percent of the total score.

ACKNOWLEDGEMENTS

I should like here to acknowledge my indebtedness to: Dr. Douglas Parker, my Supervisor and Committee Chairman for patient help throughout this long project; Dr. M. Monod and Professor C. Chamberlin who served on my examining committee.

To the Edmonton Public School Board for permission to use their French classes, and to all the teachers and students who contributed toward the collection of data. To the grade six teacher and students from the Stony Plain Elementary School who provided the additional data.

Finally to Dan Prechte who guided me through the necessary statistical and computer computations.

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CHAPTER I

INTRODUCTION

I. BACKGROUND TO THE PROBLEM

In the 1969-70 school year approximately 7,000 Edmonton Public School Elementary students followed the Bonjour Line (1963) programme in French as a second language, a programme which uses film-strips as the visual stimuli. The present study is an attempt to determine if there are aspects of the visual/verbal relationship implicit in this programme which might interfere with the learning process.

Pictures for use in a second language learning situation are not used in the manner of those for art or social studies or other subjects. For example, in social studies, in a picture which shows a boy sleeping as opposed to a girl sleeping it is usually important only that the student recognize that it is a boy or a girl and the activity involved. In using the same picture in modern language teaching, the student may recognize in the one case that Paul is the boy, yet if the structural element to be learned is 'he', to say '"Paul" is sleeping' would not be correct. If, however, the element to be stressed is the verb, then the substitution of "Paul" for "he" is unimportant. When separate pictures accompany nearly every message, in the early stages at least, some

effort should be made to differentiate visually between such situations, especially for the less linguistically able students.

Contact with many students using the programme Bonjour Line persuaded the writer that often they were unable to interpret the pictures correctly, thereby impeding the learning process. Even when they were able to interpret them correctly, they were frequently not aware that they had done so.

The writer decided to try and ascertain exactly how much of the author's accompanying oral message the student perceived from each picture. This would help one decide what additional help in comprehension was needed for each frame. The perception of the group rather than the individual was surveyed, firstly, in order that teachers and planners might have an idea of what is the present class-room situation in greater detail than has been attempted before; secondly, because the course pictures were based on group comprehension, and thirdly, because the children are not taught individually or on any selective basis. If the programme is offered at a certain grade level in a school, all the students at that level take part. To simplify organization home-room units are kept intact whatever their size, classes well over thirty pupils being commonplace.

II. THE BONJOUR LINE COURSE BACKGROUND

The basis of any study of the Bonjour Line programme is the work done by the researchers of the École normale supérieure de St. Cloud in France. Of these, in the pictorial preparation for this programme, the work of Mialaret and Malandain (1962) is paramount. In order to facilitate the production of an audio-visual second language course for Elementary school children, Malandain attempted to establish how children interpret pictures, both singly and in sequence. Despite the fact that this research is the basis for most of the facts quoted justifying the format of the Bonjour Line programme and its pictures, the visuals used in the research were not those which were subsequently incorporated into the programme. Indeed, they differed quite substantially from the Bonjour Line pictures both in type of presentation and in length of sequence.

Another factor to be taken into account when using this research as a basis for picture comprehension in second language learning, particularly in a non-European country, is the fact that for the most part the research was carried out with French suburban children. The pictures used were very highly biased toward French urban culture, and the context was very familiar to the viewers. Even under these circumstances, children from nine to twelve years of age were only able to give a reasonable interpretation of the

pictures 68 percent of the time. Since it may be assumed that the pictures actually used in Bonjour Line were considered by the authors to be an improvement, what is the situation with Canadian prairie city children?

III. STATEMENT OF THE PROBLEM

The authors of the Bonjour Line programme have provided a linguistic audio-structure containing a semantically meaningful message to accompany nearly every frame. These range in length from phrases to one or more sentences. The main purpose of this study is to answer the question:

Do the visual stimuli of the Bonjour Line frames evoke the same verbal messages from the sample students as those given by the authors of the course?

To arrive at an answer, the following sub-questions were asked:

1. Do the sample students reproduce the author's message correctly, or at least the gist of the message correctly from the pictures alone, as judged within the context of second language learning¹ at least 68 percent of the time?
2. Is there a significant difference between the sample students' correct verbalization of the

¹Each response would be judged according to the linguistic elements stressed in the author's oral message accompanying a specific frame.

elements in the messages, and those the author intended to be learned or re-inforced?

3. (a) Is there a significant difference between boys and girls in the proportion of accurate responses to contextual elements?
(b) Is there a significant difference between boys and girls in the proportion of accurate responses to structural elements?
4. Since each of the lessons is built on a previous lesson, does familiarity with the author's method of depicting visual-verbal relationships increase the students' ability to produce a verbal message that can be equated semantically and structurally with the author's from the visual stimulus alone? In other words, is there a sequential improvement in score from lesson 2 to 10bis?

IV. HYPOTHESES TO BE TESTED

Out of the foregoing questions, the following null hypotheses were derived:

1. There is no significant difference between the overall proportion of student 'messages correct' or 'gist of messages correct' and the 68 percent found by Maladain for children of similar age in France.

2. There is no significant difference between the overall proportion of correct responses to contextual elements and structural elements.
3. (a) There is no significant difference between boys and girls in the proportion of correct responses to contextual elements.
(b) There is no significant difference between boys and girls in the proportion of correct responses to structural elements.
4. There is no significant difference in the proportion of 'messages correct' or 'gist of messages correct' between lessons 2 and 4, 4 and 5bis, 5bis and 6, 6 and 9, 9 and 10bis, ranked upward in that sequential order.

V. DEFINITION OF TERMS

Visual frame: an individual film-strip picture from a Bonjour Line lesson.

Student perception of a frame: the verbal message which the student produces in English to accompany a frame, using only that specific frame as a direct stimulus for the content and structure of the message.

Contextual elements: units of information that may occur within an author's message and for which recognition from the visual frame is desired. These are:

speaker	adjective
subject	adverb
object-direct	interjection
object-indirect	proposition
1st. verb meaning	possessive case
2nd. verb meaning	'yes'
	'no'

(Additions to any message are counted as one contextual error. They are an error in that more is attributed to the picture than the verbal message suggests.)

Structural elements: elements of structure such as verb tense, mood, number, and noun person, number and gender that are equivalent in French and English and can therefore be equated between the author's and student's messages.

These are:

- subject noun, number and gender
- pronoun subject, number and gender
- object noun, (direct) number and gender
- object pronoun, (direct) number and gender
- object noun, (indirect) number and gender
- object pronoun, (indirect) number and gender
- noun addressive
- pronoun interrogative
- pronoun emphatic
- 1st. verb, number and person
- 1st. verb, affirmative
- 1st. verb, negative
- 1st. verb, tense
- 1st. verb, imperative
- 1st. verb, interrogative
- 2nd. verb, number and person
- 2nd. verb, affirmative
- 2nd. verb, negative
- 2nd. verb, tense
- 2nd. verb, imperative
- 2nd. verb, interrogative
- speech direct
- speech indirect

Messages correct: a student's verbal message produced in response to the visual stimulus of a specific Bonjour Line

frame and which equates in all the necessary contextual and structural elements to the message given by the authors for that same frame.

Gist of the message correct: the main idea is correct, details are substituted, omitted, or incorrect, but showing recognition of most² of the author's main elements of information.

i.e. (correct) Yes, she is here.
 (gist) Alice is here.
 (gist) Yes, Alice is right with me.

(Here is the element to be stressed.)

Additions: any phrase or sentence in excess of those which could be compared with the author's message. All additions are counted as one error.

i.e. (correct) I want some.
 (addition) I want some of that milk too.

Message incorrect: when the student's message shows lack of recognition of the main elements included in the author's verbal message in such a way as to impede second language learning.

i.e. He is in the garden too. (correct)
 They are in the garden. (incorrect)

(Pronoun and verb person to be stressed.)

Substitution: when a noun or name is substituted for a pronoun, or vice versa, but only if this is not the element to be specifically learned in this message. Also any reasonable synonym that a child might use such as

²No definite proportion can be given as it varies with the message.

"yelled" for "shouted", "gobbled" for "ate fast", "snook up on" for "crept up behind".

VI. LIMITATIONS OF THE STUDY

1. Since this preliminary study seeks to find how great a difference there is, if any, between the message the author intended a frame to help convey and the message the students perceive from the same picture, it does not concern itself with specific teacher or pupil differences resulting from the instructional process. Once the direct relationship between a group of students and the visual frame has been isolated as a factor, (i.e. a norm established), then further studies should develop the areas of student, teacher and school differences that cause the individual student to deviate from this norm.

2. While the coding was done by one person, it has been spot checked by a team. In addition, even though the coding may have a more subjective bias than if it were done throughout by a team, or if it had been machine scored, it is anticipated that the bias will be systematic.

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CHAPTER II

REVIEW OF THE LITERATURE

Within the past decade much has been written about the general use of visual materials in education. However, as will be seen in the literature, studies concerned with their use in second language learning suggest a variety of areas, (motivation and comprehension being but two), in which pictures can be considered more effective than in others. It is significant that no author suggests that visuals are uniformly effective from every point of view.

Brooks contends that any child can learn a second language "... by mere exposure to the language in action" (p. 28). Ideally this means the language constantly spoken and used by native or near native speakers in the natural situations that constitute daily living for that particular linguistic group. First hand exposure to a second language 'in action' is frequently impractical; therefore vicarious methods must be sought. To this end pictures in a variety of forms are often used to give significance to the oral structures which form the second language programme.

The literature dealing with second language learning has much to say about the various aspects of the use of pictures. For reasons of clarity this review has been divided into three major sections: the visual medium, the learner, and the visual-verbal content. Since these topics

are closely inter-related it is obvious that the discussion of any one may apply equally well to aspects of the other two.

I. THE VISUAL MEDIUM

The visual medium is finding increasing importance in the elementary learning situation, and, as Maladain (25) comments, in comparing Bonjour Line (2) to the first programme in French produced by C.R.E.D.I.F.¹ in France for adults "comme dans la méthode pour l'adulte, l'image joue un rôle tout aussi décisif" (p. 9).

Pictorial Messages

In view of the importance assigned to the visuals by Malandain, what are some of the problems that their use implies? In the first place when judging visual materials we have to bear in mind the exact purpose for which it is to be used, then test for effectiveness. As George Miller (28) says, "... if it is a good communication system, however, there must be some relationship between what goes in and what comes out." In second language learning this relationship would be between the author's pictorial portrayal of his verbal message and the students' perception of this message as he receives it from the pictures and is able to

¹Centre de Recherche et d'Étude pour la Diffusion du Français. (École Normale Supérieure de Saint-Cloud).

translate it into verbal communication. While Gropper (14) suggests that it should be possible to assess exactly how many words a picture is worth, she considers this problem of little value. This writer would suggest that the real problem is to determine not how many, but which words a particular picture is most likely to convey, and this may be even more difficult to assess.

There is a further problem, for good as the concept of any audio-visual programme might be, Lefranc (23) sees in the design and selection of educational visuals by adults a pit-fall, in that we are still seeing them with adult eyes. Guénot (15) is also cognisant of the generation gap when he suggests

The generations we are training are often more at ease than ourselves with audio-visual communication, and will become more and more so. Modern methods of this kind are, more over, more characteristic of their epoch than of our time. We may still have time to make up for our tardiness. Otherwise we shall run a growing risk of no longer being able to make ourselves understood by those whom it is our duty to train (p. 117).

At least the authors of Bonjour Line have taken into account the problem outlined by Lefranc, for as Jerman (19) says:

A significant fact, and one which cannot be over emphasized if a real understanding of the audio-visual theory is to be acquired is that C.R.E.D.I.F. did not simply water-down the adult course to produce Bonjour Line. It was conceived afresh to fit the pupils and must not be put to indiscriminate use (p. 12).

In this survey it is hoped to discover how successful the authors were in portraying information with these pictures as opposed to the ones used in their research, which were designed primarily for adult use.

Characteristics for Visuals in Second Language Learning

A second problem concerns the nature of the visuals themselves. In this connection, Malandain (25) raises an important point while speaking about the specific visuals used in the Bonjour Line method.

... il ne suffit pas que l'image soit authentique pour que l'étudiant perçoive exactement ce que l'on veut lui montrer. Il faut encore que les éléments significatifs de l'image soient organisés de façon à être perçus (p. 9).

Malandain (25) goes on to justify the format of the Bonjour Line pictures by stressing the need to point up certain aspects of the language. He suggests that it is easier to maximize these in a constructed picture than in the more lifelike but more complicated medium of the photograph. Travers (33), however, quotes Spaulding's 1956 study as finding that "children show a marked tendency to prefer the more realistic pictures". He also quotes the Rudiskill 1952 study in support of this, with the additional findings that children "... also prefer uncolored illustrations to the unrealistically colored ones", and that "... the preference for realistic presentations increased with age" (p. 60). Wicker (36) found photographs slightly superior

in paired associate learning, but adds the following remark:

... drawings and photographs should not be considered equivalent P.A. stimuli; and that different combinations of factors may account for the superiority of each (p. 205).

In this survey we shall not be able to compare drawings with photographs, but might bear in mind when reviewing the results that the pictures used in the French study were perhaps more familiar if not realistic, while those in the Bonjour Line context were often a more constructed situation.

Mialaret (26) would agree that in any form there is a need to simplify the stimuli, though maybe for different reasons:

... the more the message has been simplified and made schematic by the artist, the more the individual is obliged to furnish an effort of interpretation (p. 53).

But he goes on to warn that simplification of a picture and its message does not necessarily guarantee comprehension but may lead to either

... incomprehension or to stimulation of a wide variety of mental processes caused by oversimplified representation of the message which necessitates too great an effort at reconstruction (p. 53).

Perhaps this would depend on which elements of the picture were perceived, and how they were perceived in relationship to other elements. In other words, it would depend very much not only on the design and format of the picture, but also on the viewer. The number of frames with additions might be one indication of this type of interference.

In spite of certain laws of composition Mialaret (26) affirms that there is no absolute way of measuring density of information in a visual message. In spite of Gropper's comment he says:

It is frequently observed that children see in pictures, or simply in reality, details which have no importance for adults and conversely do not perceive what appears to be essential to us (p. 53).

He goes on to say that a visual stimulus may arouse the attention of the individual in a simple one to one relationship of content and time; or it may evoke several related ideas; yet again it might produce "... perceptual emotions or ideas which do not seem to have a direct connection with it" (p. 53). Karl Lange (22) also sees the connection between what is shown and what is perceived as a complicated one. In his view, the new material must have links with the perceiver's existing knowledge; must be presented at the right psychological moment; and above all,

... the apperceiving notions cannot be raw, chaotic, or loosely connected masses, but must be a well perfected series of judgments (p. 258).

If these requirements are not met, the perception will not be apperceived. This might suggest that the type of research to discover suitable pictures to convey information to a specific individual needs much modification if the same type of information bearing picture is to be found to convey information to a large group of students. Costi and Ferenczi (9) suggest that if the language spoken is still

to be learned,

... l'image pourvu qu'elle ne soit que la simple représentation d'une réalité parfaitement connue des élèves, servira sans recours à une traduction en langue maternelle, à la compréhension d'unités linguistiques de la langues étrangère (p. 64).

For Guénot (15) pictures have a simple function:

Ils permettent de comprendre en image, plutôt que de se raccrocher à la langue maternelle pour nommer mentalement tel ou tel geste ambiguë (p. 166).

If the student perceives the exact message as intended by the authors then pictures will serve this function. What if the students do not perceive the correct message even when thinking in their maternal language? It is to discover if there is such a discrepancy that is the main purpose of this survey.

Hugh Probyn (30) feels that under present day conditions, in at least every fifth picture words are necessary to clarify meaning. Guénot (15) looks at the relationship between visual and verbal material in second language learning and agrees in part but adds,

... although the picture does not explain everything, at least it avoids the need to resort to the mother tongue to understand what the English sentence 'means' (p. 113).

Parker (29) finds the reaction of the learner to the medium is perhaps the key. He feels that film audiences are conditioned to respond passively. They can become involved on an emotional or intellectual plane, but not physically. In second language learning this is insufficient,

and Parker concludes,

for educational purposes the exposition of the filmed message must be designed not only to encourage but to require the viewer to act (p. 47).

In an area, such as Alberta, remote from the non-classroom contact with the target language in an active form, this might suggest that an extra, special type of visual, both in manner of presentation and in content, is needed to meet the needs of students who perceive in a certain way owing to their cultural locale and their previous experience.

II. THE LEARNER

The last comment suggests that we now turn to the learner and his problems. These range from age, maturation and I.Q. to both his physical and psychological responses to the visual stimulus.

Age, Maturation and Picture Story Synthesis

Many authors find the question of age and maturation of concern when the synthesis of pictures into a story is important. Guénol (15) thinks that part of the ability to read pictures is a maturational process. He suggests that at the age of nine or ten children are only capable of interpreting one picture at a time, although logical connections are beginning to be established. As yet synthesis is still fragile and misinterpretations and incomprehensions

are still numerous. In this respect Honkavaara (18) agrees. Gordon (12) concludes from his experiments, however, that the ability of the student to interpret a picture in isolation is indicative of his performance in a sequential situation. In the Bonjour Line programme the child not only has to consider the current frame and its message, but as often as not relate it to previous and future frames. These experiments of Gordon's are also significant in that they were conducted with prairie children, and thus the sample is more closely related to Edmonton students than most of the other samples.

Age, Experience and Picture Interpretation

The age factor is also found to be important in the ability to observe items correctly. According to Mialaret (26) wrongly observed items diminished from 21.5 percent at the age of five to 3.5 percent by the age of eleven (p. 82). This is expanded by Honkavaara (18) who found that the child's past experience was more useful in interpreting matter-of-fact picture, while maturity is the greater factor with the expressive, more abstract and subjective ones (p. 39). This indicates that while at a very early age a child will recognize a table and its use in a variety of forms, or the act of eating, hitting or any other concrete experience, to recognize emotion in others requires a greater self-knowledge of the nuances of the code of

behaviour that shows this aspect of life.

Ruth H. Sprague (31) in reference to learning difficulties diagnosed by Frostig's Visual Perceptual Tests (1965) comments,

Perhaps the most important implication for education is that to a considerable degree, perceptual skills and abilities appear to be learned as a part of the genetic process of development as well as through learning experience to which each individual is exposed (p. 109).

Since Grant (13) found that expressive behaviour is shown to have the same structure in three different sets of subjects: chronic schizophrenic patients, acute neurotic patients and normal students (p. 182)

and in addition comments on the Landis (1923) finding that the recorded expressions of people in different experimental situations showed little correspondence in facial expression to the situation, he concludes that:

there is no way of knowing what different subjects experienced the same emotions (p. 182).

This would indicate that each frame should be sufficiently tested within the environment in which it is to be used to ascertain that the expressive messages are conveyed without ambiguity as far as is humanly possible. It might also further the argument for group surveys such as in this study, the alternative being different frames for each individual student. A related problem in this area as Honkavaara (18) points out is that "Children as well as adults reflect their own feelings, which the object releases

in them, back to the object" (p. 46). This would have implications for the use of an even greater variety of contextual pictures at younger age levels to give the student the opportunity to focus on the word or phrase in a number of settings, whereas at above the elementary age level some transference might be made intuitively.

I.Q. and Picture Comprehension

Some authors consider that the full use of pictorial material with regard to comprehension is related to I.Q. Both this aspect and that of age will be considered with the Stony Plain sample.

Harding (16) limits his praise of the audio-visual method finding that it is

very suited to pupils of less than average ability. The visual elements provide a practical situation to which the language can be related (p. 176).

Coppen (8) meanwhile finds that comprehension is affected not only by intellectual levels, but by the concreteness of the situation, and that at lower intellectual levels "... personification in the subject matter and dramatic forms of presentation become increasingly important" (p. 73). This survey as it looks at which frames and their accompanying messages are perceived the most accurately may add to the existing information on the ease of perception of concrete as opposed to abstract messages.

Dockrell (11) found perceptual vision and academic

retardation were significantly correlated. Again working with educable mental retards, Lemmon (24) quotes Frostig as finding "a high correlation between disturbed visual perception and educationally handicapped children below the age of seven and a half". This relationship appears to diminish as the cognitive process becomes more dominant. Although Lemmon found a relationship generally between the mental age of the retardates, the relationship between visual memory and/or discrimination and I.Q. was not significant.

Learning and Perception

According to the findings of Hockberg (17) recognition learning can take place as well from a picture as from an object. Karwoski, Gramlich, and Arnott (28) also found that there was little difference in correctness of response to the real object or pictures, but that for pictures the time was a little slower. Both these experiments were for the most part carried out with single objects which allowed the learner little opportunity to pick up extrinsic messages from the realia or the picture. This type of learning may be relevant for vocabulary memorization, but for 'language in action' which forms the major part of language learning many other factors have to be considered.

The more detailed the picture, the more divergent will be the perception. Vernon (35) says that,

No two observers may perceive a given scene in exactly the same manner, and they may disagree considerably as to its nature and content (p. 237).

He also finds that if the viewer is, for some reason unable to perceive clearly, he resorts to filling in the vacuum by imagination and logic. Dixon (10) agrees and adds:

past experience, emotions and motivations play their part in determining what is perceived and how it is perceived (p. 61).

Returning to Hockberg (17) we find the suggestion that the situation is even further complicated by the fact that our nervous systems organize the perceived world in whatever way will keep changes and differences at a minimum (p. 87).

Sociological Aspects

The influencing factors considered to this point have appertained exclusively to individual differences. However, some factors of a more sociological nature pertain with equal justification to the language learner.

Antal (1) finds true meaning to be objective, although the perceiver tries to give it a subjective twist.

The user of a language must accommodate himself to the meaning which exists outside himself, and he cannot change them consciously (p. 62).

In this respect, he continues, "it is undeniable that environment shows which of any two or more homonyms we adopt". Miller (28) also quotes many other studies that show that people of the same background, or of the same sex appear to respond in the same manner as their peers. This

would suggest that we must look at the cultural differences between the maternal language and the target language. If from the beginning it is imperative that target culture pictures are used for meaning, this becomes essential, but if the differences are no greater than from one neighbour to another, might not the meaning initially be obtained from a visual more familiar to the majority of the viewers, and gradually expanded to include the new?

Cultural experiences whether local or national can unwittingly add to the extrinsic features of the visual message. Mialaret (26) realized that for a person to associate a pictorial image with a verbal message is not as simple as might appear, and he quotes Greimas as saying of a picture,

(a) It must be understood by the pupil, and accordingly must be composed only of materials to be found in the sign-culture of community A.

(b) It must at the same time translate all the grammatical and semiological categories of language B, the language which is being taught (p. 121).

Robert Lado (21) also reminds us that

We sometimes erroneously assume that pictures have the same meaning everywhere in the world. This is false. Pictures are culture bound (p. 195).

He goes on to elaborate that this is not only in semantic function and connotation, but also in life experience and in the ability to understand the various modes of artistic expression. Although with wider and faster communication,

art forms are becoming known internationally, beginning students may find it easier to derive meaning from the type of pictures to which they are accustomed rather than spend much time 'looking at the picture' before grasping the meaning.

Looking at the modern western urban child with his ready access to pictorial visual stimuli, whether for formal education, entertainment or advertising, Lefranc (23) feels that part of the child's difficulty lies in the fact that from an early age his visual senses, being inundated with impressions, have become dulled, and suggests that

ne vaut-il pas mieux leur apprendre ou
réapprendre à voir et à entendre, à regarder
et à écouter (p. 29).

Yet he counterbalances this with the remark that these same children have reached an above average maturity in comprehension of these materials. Dixon (10) suggests that the perceiver contributes more to the perception than does the immediate visual stimulus. One implication of this might be that students, especially the young and inexperienced, from one culture or sub-culture will not necessarily comprehend the same picture in the same way as those from another culture. Another might be that if the pictures are outdated or produced without the care of detail (and by this I do not mean the inclusion of excessive detail) to which the student is accustomed in their other contacts with the visual medium, the students will interpret the picture in a vague or

imaginative manner.

Learning Methods

Burt (6) finds that visuals are positive aids to learning. He concludes that performance is generally higher for verbal-pictorial learning as opposed to verbal-print and verbal-verbal methods. What is more important, the permanence of the learning by the verbal-pictorial method was considerably higher (p. 37).

III. THE CONTENT

The content of pictures used in second language learning may be categorized under several headings. A general dichotomy may be made between meaning and linguistic structure. The former must differentiate between the concrete and the abstract, while within the latter is the problem of portraying pictorially whether by code or in some semblance of reality, those abstract structural words which bind the language into a meaningful flow rather than leaving it as isolated units of vocabulary.

Problems of Denotation

No author who advocates the use of visuals has proposed a ratio of concrete to abstract meaning for ease of 'reading' at varying age levels. Many do suggest that reality in the eyes of the viewer is a very necessary starting point. Honkavaara (18) is adamant that pictures must

depict real expressions or they are useless. Reality has many forms, and Lefranc (23) is concerned that the pictures should portray not only concrete ideas, but also the abstract ones. He considers that the major use of visuals is to translate ambiguous situations without recourse to the native tongue, but in addition feels that

la compréhension est unanime, car l'image
est perçue par tous au même moment (p. 16).

Whether the first part of this statement is correct this study may help to indicate.

Part of the problem in the construction of visuals Gropper (14) finds is the difficulty of visually portraying transition, movement, emotions and motivations. He suggests that this might be because the visual medium is more specific than the verbal; but adds that it can be generalized by the use of series (p. 83). Knowlton (20) is thinking along the same lines when he tells us that "pictures cannot be assumed to signify equivalent categories if they lack post-lingual status" (p. 166). He goes on to add that however iconic a picture, in isolation it cannot signify a concept; more is needed to prevent the viewer over-riding the artist's meaning.

Antal (1) treats meaning in great depth and points out a further problem that will arise between the learner and the content of a picture:

As meaning is not identical with the denoted object, we can denote the same object with more than one sign of a different meaning. (For instance, the apple on the table can be denoted by the words, 'apple, fruit, something, this, etc.')

(p. 30).

In first language communication this rarely creates a problem, as the time and reinforcement factors for this learning is protracted. In second language learning we have a condensed situation, and each sign must be immediately differentiated from the other before they can be used in substitution, for no word is an exact fit for another. Can pictures be designed to explain these nuances?

When one says 'house' one thinks of the most familiar. In second language learning one wonders if we are compounding the difficulties when illustrating a verbal concept with pictorial examples that are outside the knowledge of the learner. For as Antal (1) continues:

Obviously the speaker uses the homonymic form and brings it into the context because of its meaning and not vice-versa. For the listener, the environment indicate the meaning he needs on the basis of the previously known meanings which precede the context. But the environment has only given him the necessary orientation and has not 'created' the meaning (p. 64).

Might not this be the same with the visual message? If so, it furthers the idea that, in the early stages at least, we should attach the verbal symbols to familiar meanings, where possible, and then help the student to make a transfer to those of the second culture if necessary.

'Visual Noise'

A further problem of content is the question of what to include in each picture, or perhaps more important still, of what to exclude.

Miller (28), although writing again of oral communication, has much to say that we might well transfer to the field of visual communication. He comments that:

When we say that a communication system is noisy, we mean that there is a good chance for error to occur (p. 7).

This error results from distortion of the perception owing to extraneous sounds accompanying the message. Perhaps we should look closely at our visual material for indications of visual 'noise'. We need to determine which elements of the picture are extrinsic to the author's desired message, and which elements are drawn with lack of clarity (with regard to meaning) that would parallel mumbled speech.

For Miller (28), most communication systems try to develop methods of combatting noise, but "what the counter-measures are depends upon what kind of errors are most likely" (p. 8). Visually one might anticipate that the errors may well depend on the reaction which the stimulus produces in the receiver and may be due, as we have seen in the previous section, to psychological, sociological or physiological influences. To off-set these, the artist must be very deliberate in his method of denotation, also very consistent.

Coded Denotations

An attempt to combat miscomprehension on the part of the viewer has led some artists to build into their pictures a consistent and recognizable code-system by which the viewer may be helped to recognize certain elements of the verbal language. Even this is not fool-proof, for Miller (28) writes:

if the people communicating are unfamiliar with the code, or if they are unable to distinguish the difference among symbols, errors are likely (p. 7).

Brown (5) suggests that the idea that "the difficulty in recognizing (identifying) a stimulus is proportional to its informational content" (p. 122). This means that the artist has to watch carefully the mode by which he portrays his informational content for what may be genuine information to the sender may be construed in Miller's words as 'noise' by the receiver.

Particular Difficulties of Comprehension

Pictorially, time oriented order is difficult to display in a single picture. Miller (28) suggests that "the order of the events is often more significant than the events themselves" (p. 6). 'Peter hit Paul', is very different in motivation and therefore emotion for both concerned than 'Paul hit Peter', (though this latter may follow). Yet having three concrete items these sentences would present little difficulty in visual representation.

The more abstract the concept, the more difficulties arise, for a picture is an attempt to give almost tactile form perhaps to the intangible. Borodulia (3) would agree that the more complex the structure, the more difficult it is to portray visually, partly due again to the time element. 'I will see you later' may not be as simple to depict as the previous two examples. Certain structural elements of the language present comprehension with its greatest difficulties. Miller (28) states that:

The article, prepositions, conjunctions, pronouns and auxiliary verbs determine the general form of our language, while nouns, adjectives and verbs contribute to content. The different forms repeat themselves more often than do the different contents and so the minor parts of speech compose the major parts of our language (p. 34).

That this is well understood orally is shown in the linguistic progression of the modern audio-visual courses. Unfortunately it may be this minor part which we find most difficult to depict visually. This study in its analysis of these two parts of the message will try to indicate the interrelationship as it is perceived visually by the students.

Structure and Situation

The relative importance of the structure to the context within the message to be perceived, whether verbally or visually, interests several authors. Suci (32) warns that to convey structure alone is insufficient, as a sentence

may be structurally accurate but semantically nonsense. He further suggests that the ability of the learner to understand a language is independent of the organizing structure. The learner can often pick out the semantic elements, and if the context is conducive, organize them correctly himself (p. 71). This survey as it analyses the relationship between the perception of the structural and contextual elements will try to indicate whether there is evidence of this ability to correctly organize. This again would emphasize the importance of the correct perception of the context. Church (7) comments that the relationship between the structure of a sentence and described reality is often unsatisfactory (p. 126). Pictorially this might be found if the design were created from the point of view of one linguistic group but viewed by another, certain forms of portraying the use of the verb 'avoir' in French when in English the verb 'to be' would be used if poorly coded could create problems. This lack of relationship between language and reality may be a result of the slow change in the structure of a language as opposed to the rapidly changing ways of thinking about reality. Also, many languages contain elements that were superimposed from one culture to another. This would point up the difficulties of using too firm a code to indicate linguistic structure as there may be misfits. Finally it would indicate the need for constant revision of the visuals.

Trenaman (34) states that the relationship between grammatical structure and the situation, while it represents certain characteristics of the situation, "by no means exhausts these characteristics". The grammar represents the framework which can be re-used many times. The characteristics of each situation are unique. This therefore would again suggest that recognition of more than the structural element is needed to understand the picture.

As can be seen most authors would agree that a pictorial stimulus to learning, approaching as it does the more realistic and concrete, can be a vital learning aid, but which type of pictorial design and for whom has not yet been researched as yet on a sufficiently scientific basis; or even more basically, what do children see in specific pictures. This must be done before we attempt to modify either the picture or their use. As Mialaret (26) points out:

audio-visual techniques are not an educational panacea for all problems, they can often help, but in other cases encounter the difficulties common to any teaching situation (p. 164).

Much more research is needed on what children in different geographic areas and of different backgrounds perceive from the same picture. For the second language programme this picture, at the early stages must not be one solely to encourage the use of the child's imagination, but should be a picture with a predetermined message if we hope to use

individualized learning more fully. In the future the research of the ethologists and that of the commercial artist and cartoonist should be co-ordinated with that of the photographer. Such research should lay the guide-lines for more effective pictures for future programmes in this field.

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CHAPTER III

DESIGN OF THE STUDY

The Nature of the Sample

Related population. All students taking part in the Bonjour Line programme in the Edmonton Public School system.

Population of the study. The students of eight teachers as selected by the Supervisor of Modern Languages, Edmonton Public School Board, on a permissive basis. (A minimum of one hundred students for each lesson was the target.) The number of students for a given teacher ranged from seventeen to over one hundred (see Table I on page 40).

Sample A. (Edmonton) Fifty students for each lesson chosen randomly from the population of the study.

Sample B. (Stony Plain) One grade six class (twenty-five students) from the Stony Plain Elementary School. This class was chosen by the Principal of the school as having a wide range of general academic performance, I.Q., and age. These students had had no previous contact with Bonjour Line or any other second language programme.

Method of Sampling

The responses for each lesson were allotted a number as they were received. When all the available responses for any one lesson were received and numbered, a table of random numbers was used to select a sample of fifty responses for

TABLE I

Schools and Number of Responses	Numbers Allocated to Responses per Lesson					
	2	4	5bis	6	9	10bis
Athlone: (nil) ^a	-	-	-	-	-	-
Dovercourt: (271)	58- 196	-	1- 75	-	-	108- 166
Elmwood: (nil) ^b	-	-	-	-	-	-
Fulton Place: (nil) ^c	-	-	-	-	-	-
Holyrood: (305)	197- 251	1- 56	-	-	18- 125	1- 88
Kildare: (105) ^c	-	-	105- 155	51- 106	-	-
McKernan: (42) ^d	52- 57	-	-	-	1- 17	87- 107
Richard Secord: (310)	-	109- 133	156- 242	107- 132	126- 209	167- 256
Grovenor: (225)	0- 51	57- 108	74- 103	1- 50	210- 254	-
Total of Responses per Lesson	251	133	242	132	254	256

^a Responses for lesson 5bis only were received, but these were written in narrative form with no speaker or sex of student included.

^b The first teacher forgot, and the second teacher was unable to contribute owing to reorganization of the French programme.

^c This school had mailing problems.

^d There was a change of teacher, and delivery problems.

that lesson. This method insured that the same students were not used for each lesson and thus a wider variety of students was sampled.

I. TIME FACTOR AND THE USE OF THE SAMPLE

Two general methods of sample usage were considered: condensed, or with near normal time lapse. Although condensed, or showing the students each lesson with as little inter-lesson time lapse as possible, would have been very economical time-wise, it was rejected for the following reason:

The students spend approximately two years studying the thirteen lessons from 1 to 10bis. As the impact of the pictures at certain learning points is one of the factors being studied, to alter the learning-time in any major way might invalidate the study. Therefore it was proposed to use a normal time lapse between lessons by allowing a school-year for data collection (February 1969 to February 1970, or sooner if the data was received before that date) in order to allow both first and second year students the normal time impact of the method.

Bearing the above in mind, three specific methods of sampling were considered:

(1) Random sampling. This would involve individual collection of data as and when each student was ready. Allowing for the possibility of only one student being ready at a time in each school, this method would have

occupied one person daily, almost full time, for a minimum of fifteen school weeks. This was considered impractical for a preliminary study at this level.

(2) The random choice of one classroom. The selection of one classroom at the grade five and one at the grade six level, involving students in their first and second year of study respectively, was rejected, firstly because the student background factors influencing second language learning are perhaps more varied than for many subjects and secondly, because school factors influencing language learning vary considerably from school to school. It was therefore felt that at present no one class would be representative of a sufficient number of students to warrant this choice.

(3) Random selection of responses. It was decided to accept a varied sample of classes from across the city and from the total number of responses for each lesson to select fifty randomly as the sample for that lesson. As the students used in this sample would vary from lesson to lesson, a greater number of individual differences would be included in the overall results than if the same fifty were used for lessons 2 to 5bis and another from lesson 6 to 10bis. It was hoped that this would make the sample more representative.

II. SOURCE OF ADDITIONAL DATA

While the ability to perceive the intended message visually was being studied on an overall basis, it was felt that some detailed knowledge of a few students would be useful. In addition some knowledge of the reaction of students without previous contact with the Bonjour Line programme would provide a basis for comparison. To this end sample B was tested on lesson 4, and details of their academic achievement, age and I.Q. were noted (see Appendix G).

III. SAMPLE B (STONY PLAIN)

While the main concern of this survey is with students who are learning French by the Bonjour Line method and what the situation is in the average classroom as regards the student's ability to receive the equivalent of the oral message from the film-strips, yet it was felt that some knowledge of individual pupil performance should be obtained. The Stony Plain class was chosen as a check on Hypothesis 4. The main question under consideration here being: would a class that had never been exposed to this or any other second language programme perform significantly differently from the major sample? A further comparison was made between the students' ability to 'read' the pictures and their age, I.Q., academic achievement, and their

E.M.L.A.T.¹ score. A further point to be noted, but which is difficult to test, although the Stony Plain students live within the influence of the greater Edmonton district, yet they are part of a rural district as opposed to urban Edmonton, a factor which might influence their perception of the pictures.

IV. LESSONS SELECTED FOR USE

Lessons 2, 4, 5bis, 6, 9, 10bis, were selected to meet the following criteria. They allowed three lessons from each year of study at fairly regular intervals. If two lessons formed one story, the first was selected. Lesson 5bis and 10bis were included as their format was different from the others. The rationale underlying the selection of individual lessons is as follows:

Lesson 2: the first of the series 2, 3; this allows the students lesson 1 to become familiar with the characters and the mode of reading the pictures.

Lesson 4: an independent story.

Lesson 5bis: a lesson which contains structural relationships, and is not set within the context of a story in the same way as the previous lessons.

¹Elementary Modern Languages Aptitude Test.

Lesson 6: an independent story.

Lesson 9: again the first of a sequence. Lessons 7 and 8 form a sequence immediately prior to this, which makes lesson 7 the alternate choice, but it is too close to lesson 6.

Lesson 10bis: again a different contextual setting from the majority of the stories; structurally it emphasized pronouns, adjectives and the verbs 'avoir' and 'etre' in nearly all persons.

V. METHOD OF DATA COLLECTION

Each teacher was contacted by the Supervisor of Modern Languages for the Edmonton Public School Board, and on agreement to participate in the project was then contacted through their principal by the investigator. Either a meeting was arranged or, if preferred, explanations were given over the phone. This initial contact was followed by a letter giving complete instructions (see Appendix A), together with a set of self-addressed envelopes for the return of each completed lesson. These were sent out in February 1969. At the beginning of June 1969 a further letter was sent to all the teachers concerned expressing appreciation of their efforts.

The randomly selected student responses for any given lesson (see Appendix G) were read through in their entirety, to give an over-view of the general mode of expression.

This is particularly important as the students were working in English. Next, each individual sheet was read for personal idiosyncracies in expression, such as inadvertant use of the double negative. The message under scrutiny was then reread for all the selected responses, and finally the individual message was compared to the author's message accompanying a specific visual frame. The student's message was then coded on computer sheets as follows:

- 1 = omitted
- 2 = new element correct or sentence correct*
- 3 = old element correct or sentence correct
- 4 = gist of message correct*
- 5 = substitution
- 6 = new element or message incorrect
- 7 = old element or sentence incorrect

* apart from the contextual and structural elements into which each message was sub-divided, the message was coded as a whole.

Student Examples from Lesson 4, Frame 19

'J'ai peur aussi'

S. I'm scared

A. me too

Message: gist correct - 4

Contextual

Speaker: incorrect - 7
 Subject: incorrect - 7
 Verb: correct - 3
 Adjective: correct - 2
 Adverb: correct - 2
 Additions: - 6

Structural

Pronoun subject: - 3
 Verb number: - 3
 Verb affirmative: - 3
 Verb tense: - 3
 Direct speech: - 3

A. I'm afraid

Message: gist - 4

<u>Contextual</u>		<u>Structural</u>	
Speaker:	- 3	Pronoun subject:	3
Subject:	- 3	Verb number:	3
Verb:	- 3	Verb affirmative:	3
Adjective	- 2	Verb tense:	3
Adverb:	- 1	Direct speech:	3

Nar: Alice and Jane are scared.

Message: 6

<u>Contextual</u>		<u>Structural</u>	
Speaker:	- 7	Pronoun subject:	7
Subject:	- 7	Verb number:	7
Verb:	- 3	Verb affirmative:	3
Adjective:	- 2	Verb tense:	3
Adverb:	- 1	Direct speech:	7

In this message 'ai peur' could have been considered as one unit of information, but it was felt that by splitting it a better comparison could be made with similar units such as 'J'ai faim'. Moreover, a more detailed analysis of the exact point of error could be made.

VI. STATISTICAL COMPARISONS

Hypothesis 1

A frequency count of the students' messages correct (2s, 3s) and gist of messages correct (4s) was made from the message column (7 on the computer data sheet) and compared to 68 percent.

$$\frac{\text{student's col: 7: } \sum (2s+3s+4s)}{\text{author's col: 7: } \sum (2s+3s)50} = \frac{68}{100}$$

A Z test for proportional significance of difference was computed (using the test for different populations). The author's total was multiplied by fifty as this message was coded only once, but each of the fifty student messages was compared to it. This resulted in a comparison with Malandain's findings.

Hypothesis 2

A frequency count was made of all student correct or substituted contextual elements. A separate similar count was made of student structural elements. The proportion for each group was compared and a Z test for significance computed, using the test for the same population. This permitted a comparison between contextual and structural elements perceived.

$$\frac{\text{student context: } (2s+3s+5s)}{\text{author context: } (2s+3s)50} - \frac{\text{student struct: } (2s+3s+5s)}{\text{author struct: } (2s+3s)50} = 0$$

Hypothesis 3

(a) A Z test for significance was computed for the difference between the proportions of correct responses to contextual elements scored by boys and girls.

The comparison being:

$$\frac{(2s+3s+5s) \text{ in boys' context:}}{(2s+3s)N \text{ boys, in author's context:}} - \frac{(2s+3s+5s) \text{ in girls' context:}}{(2s+3s)N \text{ girls, in author's context:}}$$

$$= 0$$

(b) A Z test for significance was computed for the difference between the proportions of correct responses to structural elements scored by boys and girls.

The comparison is:

$$\frac{(2s+3s+5s) \text{ in boys' struct:}}{(2s+3s)N \text{ boys, in author's struct:}} - \frac{(2s+3s+5s) \text{ in girls' struct:}}{(2s+3s)N \text{ girls, in author's struct:}} = 0$$

Hypothesis 4

The proportion of messages correct and gist of messages correct was computed. A Z test for significance was computed for each lesson separately. A Z test for significance was computed for every possible pair. This allowed a comparison for sequential improvement between lessons.

VII. SAMPLE B (STONY PLAIN)

For this sample only computations involving the total message were made. A comparison as in Hypothesis 1 was made, as well as a comparative message correct count between boys and girls.

CHAPTER IV

SUMMARY OF THE FINDINGS

Hypothesis 1

There is no significant difference between the overall proportion of student 'message correct' or 'gist of messages correct' of the total possible and the 68 percent found by Malandain for students of similar ages.

The statistical evidence necessitated the rejection of this hypothesis. The difference between the 36.91 percent for the Edmonton students and the 68 percent for the St. Cloud children being significant at the .01 level. These findings will be discussed in detail further on in the chapter.

Hypothesis 2

There is no significant difference between the overall proportion of correct responses to contextual elements and structural elements.

This hypothesis was rejected. The results proportionately being:

Contextual	.4671
Structural	.5881

This is significant at the .01 level. This result will also be discussed in greater detail later in the chapter.

Hypothesis 3

(a) There is no significant difference between boys and girls in the proportion of correct responses to contextual elements.

This hypothesis was accepted as there was no significant difference shown. The Z proportions being:

$$\frac{\text{boys}}{\text{girls}} \frac{.0041}{.0042}$$

which gave a proportionate difference of 1.5181 in favour of the girls, which was not significant even at the .05 level.

(b) There is no significant difference between boys and girls in the proportion of correct responses to structural elements:

This hypothesis was also accepted as there was no significant difference. The Z proportions being:

$$\frac{\text{boys}}{\text{girls}} \frac{.0052}{.0051}$$

which gave a proportionate difference of 1.0682 in favour of the boys, but which was again not significant at the .05 level.

A further check on the part sex played in the ability to read these pictures was made by comparing the total messages correct and gist of messages correct for the Edmonton girls and boys (Sample A). The result again was not significantly different even at the .05 level, being, by hand calculation, 1.792 in favour of the girls. For Sample B (Stony Plain) a step multiple regression test was computed for varying factors that might affect the predictability of the student's picture reading score. Here again knowledge of the sex of the student accounted for .429 of a possible 42.68 percent of predictability (see

Appendix B).

Hypothesis 4

There is no significant difference between the proportion of 'messages correct' or 'gist of messages correct' for lessons 2, 4, 5bis, 6, 9, 10bis, in that rank order.

This hypothesis was rejected. There were some significant differences between the lessons in sequential order and there was a significant difference at the .01 level between certain groups of lessons.

2 } (ns)	5bis } (sig.)	9 } (sig.)
4 }	6 } .01	10bis } .01

4 } (n. sig.)	6 } (sig.)
5bis }	9 } .01

Of particular interest in these results was the lack of sequential improvement. From the most to the least correct, the following order was found, with the Z test for significance as shown:

6 } 4.874 (sig. .01)	6 } 5.555 (sig. .01)
10bis }	4 }

4 } 1.139 (n. sig.)
5bis }

2 } 1.433 (n. sig.)	5bis } 1.549 (n. sig.)
9 }	9 }

This suggests that familiarity with the method is of no help to the student in obtaining information from the pictures. This was borne out by the findings from Sample B (who had no previous contact with these pictures) and who on lesson 4 scored 46 percent correct. This was a high average not only for the total lessons, but for this lesson in particular, but within the range (49:30) of the Edmonton averages. The high score in this case may result from the fact that the Stony Plain students were in the eighth month of the sixth grade while the Edmonton sample was on the average not further than the seventh month of the fifth grade. This would make the average age for the Stony Plain sample at least a year older than those from Edmonton.

I. DISCUSSION OF HYPOTHESIS I

The difference between the findings for the St. Cloud children and Edmonton children cannot be attributed to any one factor. The familiarity with the French urban environment, context and symbolism may have been a contributing factor toward the favourable 'reading' set for the suburban St. Cloud children when viewing their test pictures. The same pictures were not used for the Edmonton children for two reasons. Firstly, because they were very closely bound to the French culture; secondly, they would give no indication of the amount of information derived from the actual Bonjour Line pictures as used in the Edmonton Public

School elementary grades.

The environment and context of the Bonjour Line pictures taken overall are biased toward the small country town or village, but those used for this project for the most part seemed to parallel sufficiently the sample subjects' own situation as not to cause misunderstanding on the concrete experiential basis; although details might not be immediately familiar: e.g. windows, yards and other background information would be sufficiently familiar, but perhaps enclosed public gardens, markets and bowls would not.

In light of these and other factors, the type of erroneous responses given by the sample will be considered to try and ascertain which factors in the design of the pictures are causing comprehension problems. This will be done for the individual frames within each lesson in the next chapter. Here we will look at the frames that represent the twelve percent 'best' and the twelve percent 'worst' responses.¹

II. TWELVE PERCENT BEST AND TWELVE PERCENT WORST SCORING FRAMES

Looking at the picture and responses to the frames

¹Within this context 'best' and 'worst' will be defined as those frames with the highest and lowest scores respectively for correct or gist of messages correct responses. For full list see Appendix C.

that constitute the 12 percent best and worst as isolated pictures will give a working set and a general idea of the type of elements that are being well or poorly transmitted so that when one considers each frame within the context of its lesson one could look first at the factors generally applicable and then at those factors that affect a particular frame with reference to its position within a given lesson.

Recognition of Elements

The breakdown of elements omitted, incorrect and correct, as opposed to their recognition by implication within the synthesis of the total message, results in the following means for the proportions for each group.

<u>Frames</u>	<u>omitted</u>	<u>incorrect</u>	<u>correct</u>
12 percent best	.08	.17	.75
12 percent worst	.24	.36	.40

As can be seen the ratio of the sum of the omitted and incorrect responses to correct responses for the best frames is 1:3, and for the worst frames 3:2, with the worst frames having three times as many omissions. Looking at the "answers incorrect in any form" we see a difference of approximately double in each case.

<u>Frames</u>	<u>omitted + incorrect</u>	<u>correct</u>
best : worst	5 : 12	15 : 8

Lack of recognition of specific elements would appear to account for some of the differences in the synthesized message scores. Omissions may be due to actual failure to consciously perceive an element or to such confusion as to its meaning that the element is deliberately omitted.

Grammatical Content

Of the twelve worst frames, six contain the possessive; two others use the verb 'avoir' in the second person; and the remaining four contain the preposition 'dans'.

The twelve best frames on the other hand contain none of these elements. Three contain an imperative verb in the second person singular; and nine, either in a statement or a question, directly indicate someone or something. Two of the imperatives involve calling someone, and eleven of the twelve frames were follow-up ideas presented initially in the previous frame. The exception was an imperative.

Informational Units

When comparing the worst with the best frames, the average number of units of information (contextual element) in the verbal message for the better frames is 2.75, whereas in the worst frames it is 6.25. Added to this, in each of the best frames the speaker is indicating the

subject very definitely, or, as in two cases, the action is clearly portrayed. These results suggest the importance of keeping the number of units of information low, and emphasizes the value of concise, precise gestures.

III. DISCUSSION OF HYPOTHESIS 2

Recognition of Elements

There are thirty-six possible elements in a frame.² Of these, thirteen are contextual and twenty-three structural, the difference being that while the student might recognize the verb as "eating", he might not recognize the person(s) in number or gender who were eating, or vice versa. In the same way, he might not fail to recognize "Alice" as the contextual subject, yet by failing to recognize the speaker incorrectly substitute "She is eating" for "I am eating".

Every frame has a speaker; of these .67 were recognized. This might help to account for the high percentage of structural elements correct in the body of the message.

It would appear that the frames depict the speaker reasonably well, but are only half as successful in illustrating about whom the comment was made, particularly if it was not about the speaker. Proportionate recognition of the object averages .34, of which the direct object

²The individual elements with their Z proportions for correct responses are contained in Appendix D.

scored slightly higher than the indirect object (.369/.290). This may result from the students' difficulty in recognizing the prepositions (.19).

Prepositions and the Possessive Case

Prepositions for the purpose of this study were considered contextual elements, and out of the thirteen contextual elements prepositions, in frequency of occurrence from highest to lowest, came seventh. From the total of all the elements they ranked eighteenth out of thirty-six. This lack of recognition therefore seems important.

A similar finding was made for the possessive case (recognition score = .097). The frequency of occurrence for this element was fifth out of thirteen contextually and fourteenth overall (see Appendix D). This form is considered an essential linguistic acquisition by the Bonjour Line authors and therefore it is equally essential that no cue be wasted by lack of recognition.

<u>Element</u>	<u>Rank order of occurrence</u>	<u>Rank order of recognition</u>
prepositions	18/36	26/36
possessives	15/36	31/36

The Verb

Among the top third most accurately recognized elements, only one, the speaker was contextual. The rest were structural. Of these, six referred to the verb.

<u>Elements</u>	<u>Score</u> (out of 1.00)
1st verb affirm.	.803
1st verb interrog.	.682
1st verb person	.607
1st verb imperative	.551
2nd verb number	.514
2nd verb affirm.	.460

Contextual recognition of verb meaning is not transmitted nearly as well. It would appear that while frames depict with some accuracy who is acting, they are often hazy as to the exact action. Verb meaning was recognized .366 for the first verb, and .213 for the second verb in any one message, placing them at the top and bottom of the middle third of total elements respectively. Unfortunately, when there were two verbs accompanying one frame, recognition was usually on an either/or basis rather than of both.

Contextual: Structural

Contextual elements were almost evenly distributed between the mid-third and lower-third of the elemental frequency count. This would suggest that insufficient care has been taken in the detailed portrayal of the basic meaning of the verbal message. Perhaps because the language is at a very immature level the ability to guess tense, etc. accounts for much of the correct structure.

IV. SAMPLE B (STONY PLAIN)

While conducting a general discussion of the findings some time should be given to the results from the Stony Plain sample.

The findings from the Stony Plain sample are of interest in that they had no previous contact with this or any other programme for learning French.

The overall score for this group was 46.5 percent compared to 42 percent for the overall Edmonton group for the same lesson (4). Multiple step regression was computed to try and ascertain if there was a relationship between sex, age, I.Q., academic achievement, ability to 'read' the desired message from these frames.

Including all the factors³ there was only a 42.6 percent relationship between these and the ability to correctly 'read' the pictures, of this I.Q. accounted for 12.3 percent; age accounted for 29.3 percent; sex accounted for .05 percent; and academic achievement accounted for .05 percent. The results of the E.M.L.A.T. which were computed separately showed a .06 relationship.

One of the interesting individual results was that the boy with the lowest I.Q. and achievement, but who was the oldest by eight months was one of the highest scorers.

³Complete results in Appendix B.

V. THE VALUE OF THESE FRAMES

While it is claimed that these pictures are but a basis for the messages to be learned, the high ratio of frames to verbal messages might give both teacher and student the impression that a greater reliance could be placed on the visual frame to clarify the oral meaning. Both the 1963 (Didier) text and the 1967 (Harrap) text for Bonjour Line strongly recommend that English not be spoken during the French lesson. However, in the 1963 (original) text we read:

Il reprend donc le film image par image et pose aux enfants, dans leur langue maternelle, les questions destinées à bannir tout contresens ou tout faux sens.

and continues:

D'ailleurs aussitôt que possible il essaie de poser ces questions en français et n'a recours à la langue maternelle qu'en cas de nécessité (p. 10).

This would indicate the reservations on the part of the authors about the ability of the visuals to portray the desired meaning to all children all of the time, and the need for clarification not only for educational learning, but also for psychological comfort. The Harrap text, and varying Chilton directives suggest:

By means of mime, gesture, drawing on the blackboard, practical demonstration and verbal explanations in terms of what the pupils already know or can be expected to understand, the meaning, or at least the context of the structure may be explained (p. 7).

Success here may depend substantially on the teachers' abilities in the 'fine arts' field which is often left untrained at Division II¹ level. The text also goes on to add that "Care should be taken that the explanation does not confuse or bewilder the pupils". Any teaching device that adds to the confusion of the student, or unnecessarily complicates the work of the teacher can hardly be considered a sensible medium.

Confusion of the student is a very serious problem. The responses given by the students to these visual stimuli should be carefully considered in this light. Any response the student gave incorrectly is an area of preliminary visual impact that may be contrary to the verbal message. If the pictures are shown once silently, and then with the oral message the student will not only be listening to the oral message the second time, but either modifying the visual or oral message, and maybe incorrectly. The manner in which the student modifies the message for a final interpretation will depend on whether he is by preference a visual or aural learner. The subsequent confusion caused by seemingly contradictory stimuli could be serious.

¹In Alberta this is grades 4, 5, and 6.

CHAPTER V

DISCUSSION OF THE INDIVIDUAL FRAMES

Each lesson will now be considered individually. The frames will be ranked according to the percentage of students who comprehend the gist of the message correctly. They will be arranged from the frame receiving the highest scores to the one with the lowest, and the top and bottom third will be discussed in detail. Not only will the frames be discussed individually as to the type of error, and possible cause, but suggestions for improvement will be made. In addition frames or groups of frames will be compared and contrasted where applicable.

I. LESSON 2

Frame 4 = .76	Frame 7 = .44	Frame 15 = .24
Frame 2 = .70	Frame 16 = .42	Frame 13 = .22
Frame 5 = .60	Frame 8 = .40	Frame 9 = .20
Frame 17 = .60	Frame 18 = .36	Frame 12 = .16
	Frame 14 = .36	Frame 6 = .08
	Frame 3 = .36	Frame 1 = .02
	Frame 10 = .30	

As was stated, the frames were ranked according to the percentage of students who responded with the gist of the verbal message correct. This in itself is only part of the information that should be looked at. One should also consider the frames that produce the most and the least omissions (see Appendix C), and in conjunction with this the most and the least incorrect responses to the elements.

While contextual synthesis of the message is a very important part of second language understanding, the elements that constitute that message must be sufficiently well understood and internalized to facilitate production of new sentences rather than merely 'parrotting'. It is very easy, by use of synonymic language, for the message to be correct in substance, yet when the individual elements, whether contextual or structural are considered, the frames may fail to elicit these correctly. As an example:

(a) The girl will give it to that boy.

(b) I (Alice) will give it to you (Michel).

Only three elements have to be changed, most important of all the 'Speaker' and much of the syntax is altered. By almost a reverse process is:

(a) Betty hit Tom.

(b) Tom hit Betty.

the individual items remain the same, but the order of viewing will greatly affect the outcome, particularly for the person on the receiving end. Bearing these points in mind, the frames for lesson 2 will be considered.

The Best Frames

It is interesting to note in lesson 2 that the three 'best' frames are imperatives. This insures that the verbal message is complete in a relatively short format. In each,

the speaker's face and mouth are clearly visible and the speaker is looking directly toward the person or thing to whom or about whom he is speaking. Frames 4 and 5 have clear arm movements indicating the desired action.

The contrast between certain aspects of frame 4 and 5 is worthy of inspection.

Frame 4: "Assieds-toi ..."

In frame 4, the percentage of messages actually correct is 62 percent (see Appendix C), but in frame 5 only 4 percent were completely correct. If we look at the breakdown for the elements for these two frames we see that both are low on omissions, (0 percent and 2.7 percent respectively), the design being concrete and evocative enough to elicit a message.

Frame 5: "... et mange."

However in frame 5 the number of incorrect elements is greater than those actually correct. The message in this frame is very short, and not a complete thought. The mother appears to be offering both food and drink simultaneously and this leaves the picture open to a variety of interpretations such as "Have your breakfast", "Here's your bread and porridge", which although they are correct by implication, are incorrect within the elements of the language being learned. If the mother had been left in the same position as in frame 4, and offered just the bread, the

result might have been better. The position being the same would give a greater continuity between the two frames, while offering the bread would portray the meaning of "mange" more specifically. Although in both languages (English and French) the words "mange" and "eat" are often used loosely to include the total consumption of a meal, as "Boire" is also to be introduced in this lesson, it might aid in the comprehension if the student learned the particular meaning first and then the generalized.

Frame 2. "Alice! Paul! Michel! Venez déjeuner."

This frame had a slightly higher number of omissions (27 percent) than the other three in this group (4, 5, 17), owing to the students' recognition of "Venez" but omission of "déjeuner". The number of incorrect elements (30 percent) was due in part to the ambiguity of the picture. Many students thought that the mother was wondering where the children were. If she had been placed between the table and the door, with either one hand beckoning the children, or with it cupping her mouth to indicate calling them, and her other hand indicating the table with the food clearly visible, the message might become clearer. Finally, her mouth should be clearly visible to show that she is speaking as opposed to thinking. The beckoning motion would also tie in with the subsequent frame using "viens" and "venez" (5^2 , 6^1 , 9^4), all of which use the finger

beckoning.

Frame 17. "Oh non! C'est mauvais."

This frame equalled frame 5 in overall recognition of the gist of the message, but the number of responses actually correct was slightly higher (18 percent). Michel's face clearly shows disgust. The high proportion of elements omitted was partly owing to the fact that the frame had two verbal messages: "Oh non" and "C'est mauvais." The former was frequently omitted. If Michel's head had been turned to one side and the hands turned with the palms pushing the bowl away, the message of rejection may have been perceived far better.

The Worst Frames

Frame 6. "Oui maman."

Here is a good example of a visual frame showing a definite action: Alice getting on her chair. Yet the message is abstract, "Oui maman". Even those who incorporated this into their responses, perhaps as a result of good manners, made additions which showed that the intended message was not received correctly. Alice should be turned toward the person to whom she is speaking, and indications of nodding agreement are needed. However simple a verbal message, the picture accompanying it should show a definite relationship or the picture is wasted.

Frame 12. "J'ai faim!"

This is another frame with a short verbal message, yet the omissions and incorrect responses exceed the correct ones. Paul's facial expression and eye direction do not indicate his feelings, his smile is too broad, and he might do better if he were half looking at the food.

Frame 9. "Alice met du sel ..."

Again we have a further example of the lack of relationship between visual and verbal messages. When the elements are analysed we find:

correct = .580 incorrect = .417 omitted = .03

The frame is an excellent example of over half the elements correct, yet the message, when taken as a whole, proved incorrect. The picture is indefinite as to what Alice is doing, or about to do with the salt. The focal point of the verbal sentence is "met", but the action as seen does not portray this. In spite of the high elemental recognition of "Alice" and "sel" the meaning is lost. Frame 9 could be eliminated and the complete sentence put with frame 10.

Frame 1. "La maman est dans la cuisine.
Elle met du lait dans les bols.
Le bol d'Alice est rouge.
Le bol de Michel est bleu foncé.
Le bol de Paul est bleu clair."

Frame 1 suffers from being a multi-sentence frame. Certainly it introduces colours and possession only incidentally, but at this early stage in the learning process

this is too much. The first two verbal sentences would have been more than sufficient, and preferably just the second. This would then be:

"La maman est dans la cuisine.
Elle met du lait dans les bols."

It would be even better if each sentence accompanied a separate frame, especially as the first stresses place and the second action. "Le bol de Michel ..." could be taught with frame 10, or better still in the Jeu, which was entirely devoted to this aspect. The possessive with "de" is considered a necessary acquisition, and to introduce it three times with a poor picture is inefficient, if the course is not taught intensively.

II. LESSON 4

Lesson 4 was one of the better ones with an overall mean of 42 percent.

Frame 16 = .74	Frame 6 = .52	Frame 19 = .22
Frame 20 = .72	Frame 7 = .50	Frame 14 = .16
Frame 17 = .62	Frame 5 = .46	Frame 10 = .14
Frame 12 = .64	Frame 3 = .38	Frame 2 = .08
Frame 8 = .61	Frame 11 = .36	Frame 1 = .01
	Frame 4 = .34	
	Frame 9 = .32	

The Best Frames

Frame 16. "C'est le bonhomme."

This frame has not only the highest score for gist of the message correct, but also for completely correct (36

percent). This however is not good when compared to frame 4 in lesson 2. When considering recognition of the elements, this frame had the fewest omissions (.037) and incorrect answers (.089). The arm indication removes much of the doubt from this frame and may therefore be a contributing factor to its comprehension.

Frame 20: "Partons vite."

In this frame the verbal message contains few elements. Although the students respond with 72 percent gist of the message correct, only 2 percent were actually correct. The house appears to attract many students and although the gist of 'leaving' and the imperative was recognized, 'let's get inside', 'let's go home', and 'run for the house' were very common. Elimination or fading of the house might de-emphasize it and return the focus from arriving to leaving.

Frame 12: "Maintenant il est derrière le bonhomme."

Again this is a frame with only 2 percent actually correct while 66 percent of the gist of the messages was correct. The frame gained from its position in the sequence. The proportion of elements correct in frame 12 was .703 while in frame 11 it was .629, yet frame 11 only had 36 percent gist of the message correct. It was in the synthesizing it evoked that frame 12 gained. This may be owing to the fact that in frame 11 Michel, with his elbow stuck out, does not appear to be keeping the tree directly

between himself and the girls, but appears a little to one side of it. In frame 12 there is a direct line from Michel through the snowman to the children.

Frame 17. "J'ai peur."

A short complete sentence accompanies this frame. The lines around the legs add to the decisiveness of the depiction; and the mouth shows clearly who is speaking. Hence 44 percent were actually correct as opposed to 2 percent in frame 19, which had an almost identical message. The reason for this will be discussed when we consider that frame.

Frame 8. "Et pour faire les yeux?"

Frame 8 parallels in most aspects frame 17. It was the third in a series of questions and answers, and in each the student scored progressively higher. The greatest source of error seemed to be in the student perceiving the message as a statement of fact rather than as a question. i.e. 'We need some eyes.' The student still needs the question mark to visualize the question form. Even if the idea is to teach the students to recognize a question from intonation alone, to do this for the first time using a question in which not only the structure is new but also the vocabulary items are strange seems a doubtful practice. Perhaps a dotted outline of a question mark would have made a good transition.

The Worst Frames

Frame 1. "C'est l'hiver.
Il y a de la neige.
Alice et Josette sont dans le jardin."

As in lesson 2, the worst frame in lesson 4 was that with a multiple sentence verbal message. The first two sentences were almost totally ignored. These same two sentences are repeated, (plus four more) in frame 1 of lesson 9. Although by the time the students see lesson 9 they should be familiar with these two sentences and a multi-sentence first frame, a good picture is still needed to stimulate even a familiar response. The results in lesson 9 were no better for this message than in lesson 4. This would suggest that neither picture elicited the correct responses without a great deal of teacher aid. Both frames might gain by the removal of the sentences that do not include people. These could be associated with a separate frame. Finally, the action in the verbal message is static. Children tend to see mobility in their own drawings, and seem in this instance to want to 'read' movement into the picture. 'The children are playing', 'The children are making a snowman', were among the more numerous repetitions. To make the visual fit the verbal, the children might have been shown standing quietly in the garden, looking slightly toward the audience.

Frame 2. "Voilà une boule."

Here was another frame that was low in gist of the message correct (10 percent) and obviously scored more elements incorrect or omitted than correct. Compared to frame 5 with its almost identical message it did poorly. Frame 5 received 38 percent gist correct and twice as many elements correct as incorrect or omitted. This is doubly unfortunate as frame 2 being first it would be more efficient if it had made a more accurate impression. The problem seems to lie with Josette. Her arm line, and the fact that she also holds a snowball, though smaller, opens up several possibilities. The students offered:

- "Josette is going to throw hers."
- "Alice is comparing the size of hers to that of Josette's."
- "Alice is suggesting that they both play snowballs."

Secondly, Alice's legs give the impression of movement. Finally, the rest of Alice's body-lines tend to indicate carrying rather than showing. Granted the verbal message when heard should be familiar, but for children who are not over-exposed to the target language, unnecessary ambiguities should be omitted.

Two possibilities suggest themselves. In both Josette should be fully turned to look at the "boule" Alice is showing, and secondly she should not be holding one herself. Either she could be cut just above the hem of her skirt giving a more static appearance, somewhat as in frame

3, or she could have the rolled ball at her feet and be indicating it with her hand.

Frame 10. "Les petites filles cherchent des cailloux."

This frame evoked responses, but almost as many elements were incorrect (.428) as correct (.508), and the synthesis was very poor. Four percent of the total messages were actually correct, compared to 14 percent when those perceiving the gist correctly were added. Exactly what Alice and Josette are doing seems elusive. This frame contains a new verb and a new object noun, neither of which are considered necessary acquisitions linguistically. One wonders why the frame could not be omitted and frame 9 changed to show the eyes being put in place by one of the children as she says "Il faut deux cailloux."

The majority of errors took two forms. Either the students concentrated on Josette who was performing a more definite action, and gave some variation of 'Josette picked up some rocks', with the verb incorrect in meaning and number, or Josette says: "Il faut des cailloux." The rest gave completely erroneous responses such as Alice saying: 'Isn't this fun.'

Frame 14. "Qui parle?"

The relatively high proportion of elements correct (.546) to incorrect (.342) was owing to the fact that the message in question form was easily identifiable. The verbal

message is short and specific. Some thought that Josette's mouth was open in fear and attributed such messages as 'The girls are puzzled' to the narrator. Those who recognized the speaker tended to respond 'What was that?' which does not personify the source of the sound, and linguistically changes the message. "Parle" is not included in the essential, optional or additional vocabulary suggested in the summary for the first group of lessons. This is an omission the writer finds surprising owing to its recommended use in the 'exploitation' stage of this and subsequent lessons.

Frame 19. "J'ai peur aussi."

This frame, compared to frame 17, fared very poorly. Their respective correct scores were, 2 percent : 44 percent. Alice masks her mouth with her hand in frame 19, so many assume that the narrator is speaking. Secondly, the tendency was to concentrate on the movement, which appears very clear. The result is that there is a variety of responses such as: "The girls fell into each others arms."

III. LESSON 5BIS

Frame 14 = .72	Frame 10 = .56	Frame 13 = .04
Frame 9 = .70	Frame 2 = .52	Frame 16 = .00
Frame 8 = .60	Frame 11 = .44	Frame 12 = .00
Frame 3 = .60	Frame 7 = .20	Frame 6 = .00
Frame 1 = .60	Frame 5 = .18	Frame 4 = .00
	Frame 15 = .14	

This lesson obtained the lowest mean score of the six (.35). From the distribution of the score for each frame this might have been anticipated. The frames fall into two, rather than three groups, as with the preceding two lessons. The gap of .56 between frames 13 and 1 is worthy of note, as are also the comparisons between certain of the frames.

The Best Frames

Frame 14. "Et voilà maman."

The great difference between the scores for frames 14 and 7 (.72 and .20) with almost identical messages is a point of interest. The verbal messages are:

"et voilà maman."
"Voilà un monsieur."

In frame 7, the majority of the students thought that this was a question. 'Who is he?' or 'Is this your father?' were the most frequent, with the preference for the former. In frame 14, 'This is my mother', was the most popular variation. In this frame 68 percent of the responses were actually correct as opposed to none in frame 7. A reason for the discrepancy might be that the students associated a question and answer format such as that existing between Line and the professor. In addition, in the overall first viewing both frames with question marks will have been noted (if only subconsciously) in connection with Line

speaking. In frame 7, Line points with her index finger whereas in frame 14, Alice points with her palm up and fingers extended. As both oral messages are very familiar while these frames will not detract much from the learning, they will add little to it, especially for the less able.

Frame 9. "C'est papa."

The score was 64 percent actually correct to 70 percent gist. Following a frame with an obvious question, an answer was not difficult to guess. The hand holding and Papa's directed glance indicated strongly the relationship, so strongly in fact, that quite a few added 'my father!'

Frames 8, 3, and 1 each scored 60 percent gist correct.

Frame 1. "Bonjour Line."

This is a first frame with minimal action displayed and lends itself to a greeting. However, in the elements, twice as many were incorrect or omitted (.616) as were correct (.384). Many students thought that Line was speaking; a few felt that she was asking a question. This may be because Alice has been given the familiar pose usually adopted by the professeur in the 'Jeu'. Line on the other hand is not only turned, but has an arm movement. With Line in her normal pose for this message, this frame might have received a better score and thus emphasized frame 2 more.

Frame 3. "Oui, je m'appelle Alice."

This is one of the few frames of the lesson with a new message, and it scored 54 percent actually correct, with 60 percent when the gist was added. In this frame the difference really is between "Je suis Alice" and "Je m'appelle Alice." The frame appears to indicate clearly who is speaking and about whom. Its position in the story may have helped the message to come through, since it is obviously a response to a question. Appearing early in the lesson this limits the choice and makes a reasonable guess more possible.

Frame 8. "Qui est-ce?"

Although the question came through with a 60 percent gist, and verbally would be easily understood, perhaps to point up other questions in this lesson the frame could have had Papa in silhouette as in the Jeu, and, as it is a revision lesson, a much smaller question mark. This would have been a good sentence to accompany a visual without a question mark rather than frame 4.

The Worst Frames

Frames 4, 6, 12, and 16 tied for bottom place with none of the students arriving at the gist of the message from the visual stimulus.

Frame 4. "Tu es la soeur de Michel ..."

Frame 4 scored more elements incorrect than correct.

The new learning was "soeur", but this relationship was not perceived visually. The responses were very varied, but the most common was "Who's that?" This was perhaps owing to the new figure being placed in the centre of the frame and therefore viewed as the subject. The students would appear to associate this position with the question in frame 8. If Alice is off-centered toward Line, and Michel and subsequently Paul is drawn in on her left, this would leave Line's longest arm pointing to the subject. The position of the frame within the story is also partly to blame. If the parents had been introduced first, the family unit might have been visualized in their logical order of arrival. Finally, the lack of a question mark for a new question seemed a poor choice.

Frame 6. "Oui, je suis la soeur de Michel et de Paul."

This frame suffers from the same fault as frame 4. Alice, while talking about herself as the subject, points to the more centrally situated qualifiers. A juxtaposition of characters as suggested for frame 4 would allow Alice to point to herself with her right hand as indicative of the subject, and she could point with her left to her brothers. Alternatively, she might even place her hand on Michel's shoulder. The majority of people are right handed, and as a consequence tend to point with their right hand. This, to the majority of students, would give the 'object' when

indicated with the right hand priority over that indicated with the left in a frame where both hands were used.

Frame 16. "Je suis la mère d'Alice, de Michel
et de Paul."

Frame 14 (.72) established a relationship, then there was a break in thought with frame 15 before resuming the maternal relationship in frame 16. The majority of replies suggested "These are my children", "This is my family" or "I will take care of them". If the sequence could be re-organized so that frame 14 became "Voilà Mme. Ledoux", somewhat after the style of frame 7, then the maternal relationship could be established in a new frame 15 with Maman saying: "Je suis la mère d'Alice, de Michel et de Paul." The design would be similar to frame 9 with the two boys on Alice's left, and Maman pointing to herself with her right hand but looking down at the children. This would now become the final frame for the lesson.

Frame 12. "... et de Paul."

While frame 12 evoked similar responses as frame 16, the responses to frames 10, 11, and 12 were progressively more and more inaccurate (.56, .44, .00). It would appear to be a case of too short a message, with the additional problem that the latter two are incomplete thoughts. The sequence could well have stopped at frame 10. By moving the characters in this frame further to their right, room

could have been made for Michel and Paul behind Alice, if turned in the same relative position. With the total message accompanying this new frame it might prove a better verbal stimulus too, as at the normal speed of speech the whole message would associate far more naturally with one frame.

IV. LESSON 6

Frame 6 = .94	Frame 14 = .66	Frame 4 = .22
Frame 5 = .88	Frame 13 = .58	Frame 12 = .20
Frame 3 = .86	Frame 1 = .48	Frame 15 = .16
Frame 2 = .78	Frame 10 = .44	Frame 16 = .16
Frame 9 = .76	Frame 8 = .38	Frame 7 = .04
	Frame 11 = .32	

This lesson was one of the highest scorers. This was mostly owing to the large number of gist of the messages correct for the first six frames. Actually correct message scores was very low:

Frame 6 = .00
Frame 5 = .00
Frame 3 = .00
Frame 2 = .28
Frame 9 = .00

The Best Frames

Frame 2. "Moi, je suis un Monsieur."

Frame 6. "Lui, il est l'âne."

Both these frames have a centrally placed subject and a single element in the 'balloon' and scored well. The lower score for frame 2 compared to frame 6 (76:92) is for

the most part a result of the students responding "I am a farmer", "circus master", "a husband". This reflects the rural orientation of the pictures showing through.

Frame 3. "Et moi?"

Frame 5. "Et lui?"

These two frames with their clear arm indications and the question mark by the person in question led to a high proportion of general comprehension.

Frame 9. "Moi, je monte sur l'âne."

There was a great difference here between the completely correct messages and those with the gist correct (.74:.00). This was owing to the substituting of Paul for "l'âne". In addition, many felt the action had a futuristic connotation, which, while perfectly acceptable in spoken French is not actually what was intended, judging by the visual action and the author's suggestion that the teacher compare this message with one in lesson 3, "le chat monte sur la table".

The Worst Frames

Frame 7. "Et après?"

This frame scored very poorly. It has an abstract, low image-evoking message, so this is to be expected. "Après" is neither considered an essential or optional acquisition, therefore to devote a complete frame to this seems unnecessary. This element of the verbal message could either

be incorporated as part of the statement accompanying frame 8, or eliminated, and frame 8's message changed to "Maintenant nous allons au marché", reinforcing the "Maintenant" from lesson 4.

Frames 15 and 16 tied for lack of comprehension, with 14 percent each.

Frame 15. "Voilà Poum."

The most common response for this frame was "Use Fido". By leaving Michel where he had fallen, the artist gives the impression that the donkey, or the lack of it, is still the burning question. Understandably the verbal message should be familiar to all levels of student capabilities, but reinforcement should reinforce and not confuse.

Frame 16. "Allons au marché avec Poum."

The students concentrate on Poum's obvious desire not to go. This visual adds humour to the story, but as not a word of the verbal message is considered either essential or optional learning by the authors, the difficulty with comprehension owing to misemphasis in the drawing could be negated by eliminating both frames 15 and 16 which appear to serve no very useful purpose.

Frame 12. "Michel tombe."

Here the majority of the students responded to Paul as the subject. Most recognized the speaker correctly, but

think that he is saying "Paul bucks Michel off." If Paul were turned more to the door as in frame 11, so that he is partly hidden by Michel's legs as Michel falls, then the emphasis might be put on the correct subject. When they hear the verbal message the students will recognize the subject but not necessarily the verb if they still associate the action with Paul rather than with Michel.

V. LESSON 9

Frame 6 = .78	Frame 2 = .42	Frame 1 = .02
Frame 12 = .66	Frame 8 = .32	Frame 13 = .18
Frame 5 = .58	Frame 11 = .32	Frame 7 = .18
	Frame 4 = .26	Frame 10 = .16
		Frame 3 = .16
		Frame 9 = .10

This lesson was another that scored very poorly. The large proportion of frames below .25 attest to this.

The Best Frames

Frame 5. "Qu'est-ce que c'est?"

Frame 6. "C'est un oiseau."

These were two of the best frames. They accompany the well known verbal format for a question with its response. The question scored considerably lower than the answer (58:78). Students thought Alice was puzzled in the sense more of worrying than of questioning. Had the drape been opened slightly more as in frames 1 and 3, then the question mark could have been placed on the window-pane.

In frame 6, most students wanted to give more detail as to the type of bird. Perhaps an outline of a bird might have produced a simpler response.

Frame 12. "Ouvre la fenêtre."

This frame evoked 40 percent accuracy with 68 percent gist correct. The difference was owing to some students mistaking the window for a door, and others adding "... and give it some food". A very large number (30 percent), perhaps not noticing who was in the balloon, responded with "Let's let him in." Sixteen percent put their replies in question form with variations of "Should we let him in?" More definite lines and colours might add to the message.

The Worst Frames

Frame 9. "Il ouvre le bec."

Three very frequent responses for this frame were: "It is singing", "It is hungry", and "It is cold". The first two could be attributed to the open beak, the third to the white shadowing on the window. This shading was mistaken for frosted window-panes in this and other frames, a not uncommon event in a Canadian winter. A picture similar to that of frame 8, but with the beak open might convey the same message more simply, and thus eliminate the chance of background information interfering with accurate comprehension.

Frame 10. "Il a faim."

Frame 10 did not score much better than the previous one. Again the presence of Josette in the picture made the message ambiguous. The students felt that Josette had to be included in the message. The most frequent responses were "Let's feed him" and "Let's let him in", the latter very often put in the form of a question. Again this frame might be improved if it included just the top half of the bird with a balloon containing food (seed, bread, worms) and the bird looking at it.

Frame 3. "On frappe à la fenetre."

This frame, trying as it does to portray an abstract message, has difficulties. Again the shading on the window attracted many who felt that Josette was either pointing to the frosted pane or commenting on the cold. A few thought that Josette was tapping on the window. This was owing to the 'flash' lines being drawn on the inside of the wooden window frame. Again, because of Josette's head and body position, a number of students suggested the message included the children. A variety of messages such as "Let's see who's there" were also suggested.

Frame 7. "Il est noir."

Here details distracted the students' attention from the intended focus, the colour. Approximately half responded "The bird is sitting on the rail." A few

described its colour in detail. A surprising number (18 percent) noticed the tag on its leg and commented on this. They often enlarged on this aspect by suggesting that the bird was a carrier pigeon, or came from the zoo. If the bird were turned with its back to the window, then only the black would show. In addition as much of the railing as possible should be removed from view.

Frame 13. "Oui voilà."

This frame left complete confusion. There was a great variety of responses which ranged from "Alice opened the window" to "It sings nicely". Without changing the European style window, the only other change could be in having Alice, while still holding the window with her right hand, indicate slightly that the other side was open too with her left hand, and nodding in agreement as she does so.

Frame 1. "C'est l'hiver.
Il fait froid.
Il y a de la neige.
Les petites filles sont assises devant
le feu.
Alice lit.
Josette regarde le feu."

Here again we have another first frame the victim of a multi-sentence verbal message. With six sentences to one frame, and three of them virtually new, the students gravitated toward the most concretely image provoking, ignoring "C'est l'hiver" and "Il fait froid" for the most part. Although these are not new sentences, the frames with

which they were first introduced received a very low recognition score. It might be advisable to produce one good picture for each abstract sentence and for each repetition repeat this picture with only the slightest variation as these concepts are difficult to depict. Unfortunately with the two sentences in question, this was not the case, and each time they were perceived poorly.

VI. LESSON 10BIS

Frame 12 = .94	Frame 5 = .60	Frame 15 = .06
Frame 16 = .88	Frame 3 = .56	Frame 18 = .06
Frame 9 = .80	Frame 2 = .54	Frame 7 = .02
Frame 4 = .78	Frame 11 = .54	Frame 14 = .02
Frame 8 = .64	Frame 1 = .50	Frame 13 = .00
	Frame 19 = .46	
	Frame 22 = .30	
	Frame 20 = .30	
	Frame 6 = .24	
	Frame 17 = .16	
	Frame 21 = .14	
	Frame 10 = .12	

Lesson 10bis was close to the overall mean. The fairly even distribution of the scores and the large range resembled lesson 6, but with a greater proportion below the mean.

The Best Frames

Frame 12. "Ouh! Ouh! Philippe!"

This was one of the most successful frame in all, 94 percent gist and 48 percent accurate. The expressive hand gesture accounted for much of this. The errors were

frame 8 the hand movement and the holding of the book close to his body may account for the large number of students using the first person possessive: "This is my book." Whether pointing to themselves while holding their possessions further from the body and looking at them would portray the message is a matter for experimentation.

The Worst Frames

Frame 13. "Vous êtes dans le jardin?"

This frame was not understood. A message was perceived as omissions accounted for only .06 of the errors. The errors in perception of this frame partially affect the associations made with the next two frames, and this is unfortunate as they introduce the first and second person plural of the verb "être". It also introduces "jardin" in a different context to that of lesson 4, and this is not familiar to Edmonton children.

Seventy-two percent suggested that Philippe says: "Who are you?" or "Who is that girl?". The fact of a boy alone with a girl seemed to be a cause for comment by 18 percent, equally by boys and girls, but the boys' comments tended to be more derisive. The haziness of Jeannot and Marie fail to associate them as the subject of the message. This is the type of picture which students have come to associate with the question "Qui est-ce?"

Frame 15. "Ils sont dans le jardin."

The score for this frame was .06 gist correct. Most recognized the speaker, but gave variations of "The children are talking to each other" or "He is my son".

Both frames 14 and 15 suffered from a picture allowing a division of interest. Each time the student appeared to focus on the element that appeared slightly closer to him.

Frame 14. "Oui, nous sommes dans le jardin."

Frame 14 seemed to give little information of its own. Those who asked the question "Who ...?" in the previous frame tended to answer it. The others made such comments as: "They are looking at each other", "The fence is separating them".

With the wall equally dividing the picture and the difficulty of ascertaining who is speaking, the students revert to their imagination. There was almost an equal number of correct, incorrect and omitted messages. For the same reason frame 15 is also ambiguous. Again the locale of the picture is equally divided between the road and the garden, so the students look for other aspects to comment upon. The children in the frame are comparatively small and no action seems visible, so the students invent a great variety of responses.

Each of these frames would benefit from a greater proportion of the frame showing the garden. Then, in frame

13, the question mark could be in the garden rather than over the children. Frame 14 needs almost 90 percent garden with the children much larger and nodding in agreement. Frame 15 should be 100 percent garden.

Frame 7. "Oui, tu as une belle poupée."

Here we have a frame which scored only 2 percent gist correct. The ambiguity or confusion which this frame caused is borne out by the fact that of the elements over 50 percent were incorrect or omitted. The students have learned "tu as" in lesson 7. Perhaps the slightly downward finger movement of that frame, together with the sparkle line as in frame 6 of this lesson might be helpful. Marie could hold the doll more in the position of frame 5, so that Jeannot would then be able to point to Marie with his right hand while slightly indicating the doll with his left. The responses to this frame were completely varied; the only common factor was mistaking the doll for the subject.

Frame 18. "Vous avez un livre!"

Frame 18 is judged by frame 17. In frame 17 presumably the children are showing or commenting on the book, so 64 percent of the children thought that if after such a definite action a further frame is needed with the same type of finger movement, it must be a question. The questions varied, but the most common was: "What is it?"

Comment

In conclusion, although suggestions have been made for improving the "readability" of the pictures, no picture could be said to stimulate a certain response unless it were proved so empirically, or one will be in danger of repeating the error of presuming childrens' perceptions can be prejudged by adults.

CHAPTER VI

CONCLUSION

I. GENERAL FINDINGS

This study attempted to survey the amount of correct¹ information perceived by Edmonton Public School Elementary children from the visual frames of the Bonjour Line programme. The survey covered children in grade five in their first year of study and grade six in their second year of study. A small sample of grade six students (Stony Plain) who had no previous or present contact with any such programme was also studied. This latter was done firstly, to discover if familiarity with this type of visual increased the accuracy of their message perception and secondly, to obtain for future studies an indication of other influences on correct perception.

The results of the main survey showed that familiarity with the method did not contribute to accurate perception of the oral message from the visual frames. This was also indicated by the results from the Stony Plain sample, in that their average score was higher than that of their Edmonton counterparts for any lesson.

¹Correct must be considered as relating to the author's oral message that accompanied each frame.

Age was one of the factors that appeared from the Stony Plain sample to be a contributing factor in the ability to 'read' these pictures, and this might account for the enhanced score obtained by this sample for lesson 4. The Stony Plain children were over a year older than the Edmonton children when each viewed this lesson. However age is not the only factor as the lessons when ranked by accuracy of students' perception showed no such annual improvement. In fact within the first three lessons there was no significant improvement, and lesson 6 at the top of the list was counterbalanced by lesson 9 at the bottom. This overall lack of sequential improvement whether between lessons or within an individual lesson is suggestive of the fact that the design of each individual frame was a greater factor.

The only between lesson consistency appears to be the very poor perception of messages containing the possessive case, the moderate ability to recognize the speaker, and the well portrayed imperative messages if these were single information units.

Length of the message seems important. The best results average 2.75 units of information, and these should be a complete thought.

Although the structural elements scored significantly higher than the contextual elements, this might in part be owing to the number of the structural elements allotted to the verb, and the fact that qualifiers and conjunctions were

counted as contextual elements only.² In addition, the simplicity of the language in these early lessons allowed for structural guessing which was more difficult for contextual items.

We shall now turn to the implications derived from the individual hypotheses before reviewing those from the pictures.

Implications from Hypothesis 1

The rejection of the hypothesis that there would be no significant difference between the perception of the Bonjour Line pictures by the Edmonton students and that of the St. Cloud childrens' perception of the pictures that formed the theoretical basis for the Bonjour Line course has several implications. Firstly, if visual aids are to be incorporated successfully into second language learning, they need to be trial tested for student perception of their message in each of the larger areas in which they are to be used. Secondly, in this day when competitive finance is a great factor in the choice of programme materials, the monetary value of the visual materials should be weighed carefully against their contribution to learning in its broadest sense, understanding, memorization, immediate

²When an element could be recognized from several points of view, i.e., number, gender, noun or pronoun, tense, mood, etc., it was allocated categories under both headings. If like adjectives and adverbs in English it could only be recognized or not, it was categorized only under contextual.

motivation and long term motivation. This should not be done on a subjective basis if at all possible. In view of the importance of comprehension in second language learning, it is obvious that good visuals can inspire the learner with the self-confidence he needs to speak a second language. If the student is for the most part not sure that he understands completely, he will be hesitant.

Thirdly, it appears that we should investigate the manner in which a child learns most effectively. The child, whatever his age, who scores highly on the E.M.L.A.T. may be able to use abstract verbal cues more readily for comprehension. Other children will rely on the more concrete visual cues, though this form of stimulation would not be wasted on the more abstract minded child. Again, if I.Q. only plays a relatively small part (5 percent) in the child's ability to obtain the desired information from these pictures, but age plays a much greater part (12 percent), the next step should be to find the type of pictorial format that is more suited to the lowest age group that will be using them in a given area without making the content too juvenile for the older age range.

Finally, if the visuals are composed for international use, should the methodology of insuring visual comprehension not be varied according to the locale, or supplemented by materials that have been locally tested?

Implications from Hypothesis 2

The rejection of the hypothesis that there would be no significant difference between student perception of contextual and structural items is a comment on how difficult it is, in a still picture, to portray meaning with its varying gradations, as opposed to basic structure. Again one must remember that structure in these early lessons is equivalent to pre-grade 1 first language level. Whereas students are capable of consciously restraining their use of language patterns, in the realm of semantics their subconscious, unless it is clearly directed, plays a not inconsiderable part in adding to the contextual meaning.

To transmit more precise meaning visually will need much more testing for the elimination of error attracting features. There is obviously a need to develop the type of cues, be it colour, line, reality, lay-out, or a combination of many such factors that produces the best results in a given area. It would appear that minor alterations to many of the Bonjour Line frames might mitigate many problems, but this needs much research.

Implications from Hypothesis 3

The acceptance of this hypothesis suggests that in 'reading' these visuals neither boys nor girls are superior. The ratio of boys to girls was almost equal and the lack of significant difference between their scores is interesting.

The implication would be that unless the visuals are to be of particular interest just to boys or to girls, immediate research on factors which will enhance the value of visuals in second language learning should look to other factors than sex differences.

Implications from Hypothesis 4

The lack of sequential improvement from lesson 2 to 10bis may firstly be owing to the fact that rarely was an oral message and the same format of picture repeated identically. Without this it would be very difficult to show improvement unless there was a definite attempt on the part of the artist to code a unit of meaning, whether as part of the pictorial design or by superimposition. Further, more care should be taken of the details and positioning within the pictures.

Although advertising design without the use of verbal aids, either spoken or printed, is far from perfect, yet from their lay-out theory and choice of mode of pictorial design and format we have a lot to learn. From the cartoonist with his acute perception of the human race we can also gain an insight into the transmission of a message. Both they and we wish to transmit a message by the most economical and yet effective methods. However, our problem, to be overtly precise, is the most difficult.

II. PICTORIAL CONCLUSIONS

The pictures to accompany a second language learning situation, particularly if as numerous as those for the Bonjour Line programme, need to be much more precise. This precision could be brought about by a careful relationship between the verbal and visual message guided by the manner in which children of a certain area tend to read pictures.

It would appear that incomplete thoughts and long or multi-verbal messages are difficult to portray visually in still frames. It is therefore recommended that an average of 2.75 units of information per frame is maintained for a preliminary course.

The tendency toward closure, whether linguistic or visual is strong. Frames 2⁵⁻⁹ and 5bis¹²⁻¹⁶ are examples of these incomplete messages being difficult to depict. In the oral message, intonation, if heard, is indicative that more is to follow. Unfortunately the film-strip, because of its unity of format as opposed to the more open fluidity in a motion picture, is more indicative of a complete message. It is therefore necessary that some type of code should be developed to indicate either that there has been a continuation from the previous frame, or that the following one will complete the idea.

Since multi-verbal and multi-sentence messages accompanying a single frame are perceived poorly, it is

suggested that these are eliminated wherever possible. Obviously within normal speech multi-verbal sentences occur, and to eliminate them totally would reduce the spoken language to an unrealistic form. It is in this context that a split or double frame per message with a linking code might be effective. In this connection there is a further comment that needs to be made on the use of "Oui" and "Non" in reference to a statement or question in a previous frame, and followed by a sentence in commentary. For example in lesson 2 we have: "Oui maman. J'ai faim", and "Oh non! c'est mauvais". In each case both elements together form a natural speech group, yet to portray both in one frame needs more perhaps than a simple picture can convey. Two frames might have the effect of splitting the oral message unrealistically. A divided frame, one third indicating "Oui maman", showing by code or design its relationship to the previous frame and two-thirds portraying "J'ai faim", may be a better solution. This split referent within the same oral message is not necessarily comprehended from the audio-stimulus by all the students. The teacher could by various methods indicate this relationship. When the time factor is limited, teacher time could well be spent in other areas than in lengthy explanations that could be quickly given by the right visual.

An extension of this problem occurs when within one lesson there is a repetition or near repetition of an oral

message ($2^{3-12-13}$, 2^{15-16} , 4^{2-5} , 4^{17-19} , $5bis^{7-14}$, to mention but a few). Care should be taken to keep the design of comparable pictures similar, focussing attention on the part of the message to be reinforced and keeping the introduction of extraneous background factors to a minimum.

Multi-sentence or multi-verbal messages accompanying a single frame are high on omissions even if some of the sentences are repetitions from previous lessons. One cannot assume that when a course designed for intensive study is used over an extended period of time that the same type of transfer of learning will take place, and that in repetition almost total reliance for comprehension can be placed on the oral message. A misconstrued visual may incorrectly modify the students' initially correct but limited perception of the message. In multi-sentence frames one sentence seems to dominate the rest, particularly if the sentences are a mixture of environmental description and of people performing actions. The actions taking preference is seen in frames 2^1 , 4^1 , 9^1 , 6^1 .

Great care should be taken with the first frame in a conversational group (4^{11-12}) as perception of this message influences the subsequent frames. The same holds true for repetition of ideas. To say that a student will learn from frequent encounters in a variety of situations, while holding good in much of real life because of the multiplicity of experiences over the years, applied to

second language learning in the classroom is somewhat naive since the time factor alone destroys much of this impact. If the initial impact is ambiguously, let alone incorrectly perceived, there is no guarantee that the correct element will be reinforced in subsequent frames. The reverse is more likely. The student may easily focus on an extraneous detail.

Position of the frame and message, as has been mentioned, play their part, and a break in conversational sequence, however closely related the intruding idea may be, creates its own difficulties. This is shown in 5bis¹⁴⁻¹⁶. Not only should similar patterns be kept as visually similar as possible, but within a lesson should be kept in the same order.

While some frames depict action, others portray a more static situation, as in the frame that should accompany "La maman est dans la cuisine" or "Oui maman", with no additional message. Movement appears to take perceptual precedence over the static situation, therefore any seeming movement within the frame accompanying the oral message "La maman est dans la cuisine" will over-ride other possible verbal messages. In frames accompanying oral messages indicating place, the figure should be overtly static, with not even an unnecessary arm gesture. The format should be kept the same in all such frames, for in this way the student would then re-act to the place in sentences such as "Les

enfants sont dans le jardin" as well as for the former example.

One must always take into consideration the practical classroom situation.³ Under such circumstances, a new question marked by intonation alone is liable to become blurred into a statement for all but the most aurally perceptive.

It has been suggested that given a choice between drawn pictures and photographs, unwanted elements can be more easily eliminated in the former. With the developments in modern photography this is not necessarily so. That even drawn pictures fall into the same problem is shown by the fact that the inclusion of certain elements in the background of frames 4², 9⁷⁻⁹⁻¹⁰, 10bis⁹, completely alter the perceptual foci. In frames 4²⁰ and 6¹¹ the background detail altered the perceptual focus from the place of departure of the action to that of its termination. The background then whether in a photograph or a drawing needs to be given greater attention.

In summary, a complete, short message (where possible), with clear indications of who is speaking is a must. If there may be any choice or doubt, the subject should always be indicated in some way, either by a right-

³Accoustics and the source of the sound are not always ideal. Tapes can become worn or be third generation, and recorder heads dirty. Children also have not all the same audio-acuity.

handed gesture, or a code mark, or by position. Lines indicating feeling, whether as part of the body or external to it, should be well defined and systematically used.

Final Implications

Although these findings do not reject the ability of a group of students to learn French by the Bonjour Line method, it suggests that a much greater emphasis is being placed on the aural-oral and abstract linguistic abilities of the students than is realized. Thus the student who needs to learn through more than just his ears in order to speak is being penalized.

While visual aids are but aids, they should still perform to their full capability. To derive greater benefit from their use perhaps local French teaching areas should develop visuals that would convey more meaning to the children of that area. Not all French is spoken in France, and while the French used should be international in nature, the visuals for a beginning course might enhance their proportionate value if large districts produced some oriented toward their own students' mode of perception. This would also hold true for students with different modes of learning.

Although these suggestions may appear to reduce the visual stimulus to a very basic level of 'readability', the lack of perception from the film-strips surveyed might

indicate that this is necessary.

III. SUGGESTIONS FOR FURTHER RESEARCH

(1) Survey how children of the desired age group would portray these messages by drawing. Note particularly their emphasis of line, relative size, and placing, then make a synthesis of these drawings and test for perception of their meaning.

(2) Research how children would mime these messages. By use of 35 mm. film enough pictures could be taken of each message to allow a composite of realistic movement and expressions to be arrived at.

(3) A time and cost versus 'readability' study should be made for producing pictures suited to local conditions.

(4) Further research on the visual portrayal of complete messages is needed. Much past research has been on individual items in paired associate learning.

(5) Refine a coding instrument preferably that could be machine or independently scored, and that would be applicable to any pictures for a variety of uses with minor adjustments to the scoring.

(6) Repeat the Stony Plain test on other samples to find the ideal age and combination of factors at which to use these particular materials in a given area.

(7) Attempt to produce pictures that will portray

a given series of messages with more than 50 percent accuracy to a given group of students. The population from which this sample was taken would have to be large enough to warrant the production of special visuals.

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A P P E N D I X A

LETTERS TO TEACHERS

APPENDIX A

Dear

Thank you for agreeing to assist with the research for my thesis. The purpose of the research is to analyse certain film-strips from the Bonjour Line Programme for information content as perceived by the student, and its correlation with the informational content supplied with the accompanying audio message.

In order not to disrupt the students unnecessarily, I propose to analyse three lessons out of the suggested six for each grade level. This will ensure that even if the collection of data runs into two school years no child will be disturbed more than three times.

This data may be collected at the teacher's convenience before each lesson is to be taught. The following methodology is suggested:-

Supply each student with a piece of lined paper (6x8) and tell the students they are to be script-writers for a similar series to Bonjour Line, but to teach English as a second language. They are to write a suitable phrase or sentence for each frame, indicating who is speaking by name or initial: e.g. Pass the milk please.

Using the pictures only from lessons 2, 4, 5bis, 6, 9, 10bis, show the complete lesson through silently (not the jeu), and then reshow it frame by frame calling the number of each frame and allowing time for writing. The students should be told to number their sentences according to the frame to which it corresponds. If both sides of the paper are used, one sheet will be sufficient for each student for one lesson.

The children should be assured that this is not a test, and that spelling, writing, etc. will not be held against them ... it just has to be legible. The only information required at the top of each sheet will be lesson number, grade number, and sex.

As each lesson is completed the teacher should put them in the envelopes and mail them to me. If several rooms will be doing the same lesson within one month they may be put in the same envelope.

Yours sincerely,
Ruth J. Barron

Dear

Thank you very much for agreeing to assist with the research for my thesis. If I have not received all the material from your classes, I presume this was because you were unable to deal with the lessons concerned this year. If you will be in the same school next year could you continue with the project; if you will not be there, would you leave all the relevant materials so that your successor can continue.

Thank you once again for your efforts to date.

Yours sincerely,

Ruth J. Barron

A P P E N D I X B

MULTIPLE STEP REGRESSION (SAMPLE B)

APPENDIX B

MULTIPLE STEP REGRESSION FOR STONY PLAIN SAMPLE

- Step 1. Variable entering = I.Q.
Probability level = .085174
Percent of variance accounted for: 12.333720
(12.333720)
- Step 2. Variable entering = age.
Probability level = .0003085
Percent of variance accounted for: 29.303472
(41.637192)
- Step 3. Variable entering = sex
Probability level = .684872
Percent of variance accounted for: 476720
(42.103912)
- Step 4. Variable entering = reading achievement
Probability level = .846772
Percent of variance accounted for: .110688
(42.214600)
- Step 5. Variable entering = language achievement
Probability level = .744611
Percent of variance accounted for: .330337
(42.544937)
- Step 6. Variable entering = math. achievement
Probability level = .838208
Percent of variance accounted for: .136597
(42.681534)

A P P E N D I X C

BREAKDOWN OF ELEMENT AND MESSAGE SCORES
BY LESSON

APPENDIX C

Lesson 2

Frame	Elements			Messages	
	Correct	Incorrect	Omitted	Correct	Gist correct
1	.16	.07	.76	0	.04
2	.47	.30	.27	.00	.70
3	.56	.18	.29	.10	.36
4	.85	.28	.00	.62	.76
5	.53	.54	.02	.04	.60
6	.28	.47	.47	.02	.08
7	.68	.33	.03	.16	.44
8	.54	.43	.09	.18	.40
9	.59	.41	.03	.00	.20
10	.55	.34	.22	.04	.30
11	.40	.28	.13	.08	.16
12	.49	.35	.19	.06	.22
13	.42	.23	.37	.00	.36
14	.53	.36	.12	.08	.24
15	.54	.26	.22	.10	.42
16	.58	.19	.24	.18	.60
17	.65	.26	.12	.14	.36

Lesson 4

Frames	Elements			Messages	
	Correct	Incorrect	Omitted	Correct	Gist correct
1	.22	.13	.69	.007	.007
2	.47	.43	.15	.02	.08
3	.66	.23	.14	.30	.38
4	.61	.40	.04	.24	.34
5	.65	.27	.13	.12	.46
6	.69	.17	.17	.36	.52
7	.66	.31	.10	.32	.50
8	.75	.20	.09	.22	.62
9	.54	.30	.16	.00	.32
10	.50	.42	.08	.04	.14
11	.62	.30	.09	.06	.36
12	.70	.16	.12	.02	.64
*13	-	-	-	-	-
14	.64	.34	.03	.04	.16
*15	-	-	-	-	-
16	.85	.08	.05	.36	.74
17	.68	.27	.08	.44	.62
*18	-	-	-	-	-
19	.40	.43	.21	.02	.22
20	.62	.28	.12	.02	.72

* = These were silent frames.

Lesson 5bis

Frames	Elements			Message	
	Correct	Incorrect	Omitted	Correct	Gist correct
1	.38	.47	.21	.08	.60
2	.38	.10	.44	.00	.52
3	.66	.12	.21	.54	.60
4	.39	.41	.18	.00	.00
5	.52	.50	.28	.00	.18
6	.33	.39	.27	.00	.00
7	.61	.21	.19	.00	.20
8	.74	.14	.16	.22	.60
9	.81	.12	.08	.64	.70
10	.70	.13	.16	.36	.56
11	.72	.44	.15	.00	.44
12	.56	.54	.21	.00	.00
13	.35	.40	.29	.00	.04
14	.82	.06	.11	.68	.72
15	.77	.15	.08	.12	.14
16	.38	.49	.13	.00	.00

Lesson 6

Frames	Elements			Messages	
	Correct	Incorrect	Omitted	Correct	Gist correct
1	.32	.01	.66	.04	.46
2	.78	.10	.13	.30	.78
3	.65	.30	.28	.02	.86
4	.71	.17	.11	.12	.22
5	.71	.52	.01	.00	.89
6	.78	.09	.12	.02	.94
7	.64	.50	.18	.00	.04
8	.66	.30	.04	.14	.38
9	.73	.17	.10	.00	.76
10	.64	.21	.16	.04	.44
11	.44	.43	.17	.02	.32
12	.58	.37	.10	.04	.20
13	.62	.42	.15	.38	.20
14	.80	.18	.04	.42	.66
15	.60	.32	.14	.04	.16
16	.42	.33	.26	.00	.16

Lesson 9

Frames	<u>Elements</u>			<u>Messages</u>	
	<u>Correct</u>	<u>Incorrect</u>	<u>Omitted</u>	<u>Correct</u>	<u>Gist correct</u>
1	.20	.02	.76	.04	.06
2	.50	.24	.27	.02	.42
3	.58	.28	.15	.04	.16
4	.39	.37	.31	.02	.26
5	.73	.26	.05	.30	.58
6	.89	.15	.007	.54	.78
7	.60	.30	.16	.02	.18
8	.62	.25	.11	.12	.34
9	.65	.17	.14	.08	.10
10	.52	.40	.15	.14	.16
11	.57	.26	.17	.08	.32
12	.82	.23	.02	.40	.66
13	.37	.40	.42	.00	.18

Lesson 10bis

Frames	Elements			Messages	
	Correct	Incorrect	Omitted	Correct	Gist correct
1	.33	.11	.60	.01	.50
2	.76	.14	.12	.38	.54
3	.74	.11	.17	.44	.56
4	.55	.14	.30	.06	.78
5	.80	.12	.09	.34	.60
6	.72	.22	.07	.14	.24
7	.45	.36	.20	.00	.02
8	.52	.16	.34	.00	.64
9	.74	.24	.07	.34	.80
10	.59	.26	.17	.04	.12
11	.75	.18	.11	.30	.54
12	.91	.12	.06	.48	.94
13	.39	.38	.26	.00	.00
14	.36	.45	.30	.00	.02
15	.43	.26	.32	.04	.06
16	.88	.06	.03	.86	.88
17	.59	.35	.08	.08	.16
18	.50	.34	.17	.00	.06
19	.75	.15	.13	.24	.46
20	.55	.24	.26	.12	.30
21	.60	.20	.35	.00	.14
22	.32	.19	.51	.14	.30

A P P E N D I X D

PROPORTIONATE RESULTS BY ELEMENT

APPENDIX D

Results by Column (Elements)

<u>Element</u>	<u>Correct</u>	<u>Omitted</u>	
Direct speech	.849	.0407	Structural
Verb 1st. affirm.	.803	.175	Structural
Pronoun object.	.760	.110	Structural
Verb 1st. interog.	.682	.800	Structural
Speaker	.667	.175	Contextual
Verb 1st. per gend.	.607	.199	Structural
Verb 1st. imper.	.551	.235	Structural
Verb 1st. num.	.514	.196	Structural
Indirect speech.	.501	.327	Structural
Noun object.	.470	.0337	Structural
Verb 2nd affirm.	.460	.517	Structural
Pronoun interog.	.397	.362	Structural
Object dir.	.396	.315	Contextual
Pronoun subject.	.386	.248	Structural
Subject.	.382	.241	Contextual
Verb 1st. mean.	.366	.195	Contextual
Interjection.	.360	.575	Contextual
Noun subject: per.	.359	.029	Structural
Verb 1st. neg.	.350	.260	Structural
Noun obj. indir.	.336	.429	Structural
Object indir.	.275	.322	Contextual
Verb 2nd. tense.	.270	.453	Structural
Adjective.	.250	.512	Contextual
Verb 2nd. mean.	.213	.491	Contextual
Verb 2nd. imper.	.210	.900	Structural
Preposition.	.195	.703	Contextual
Verb 2nd num.	.177	.551	Structural
Adverb.	.171	.792	Contextual
Noun addressive.	.162	.504	Structural
Possessive.	.097	.657	Contextual
'Yes'	.089	.920	Contextual
Pronoun obj. ind.	.020	.480	Structural
Pronoun emphatic.	.012	.840	Structural
'No'	.010	.930	Contextual
Verb 2nd. inter.	.000	.980	Structural
Verb 2nd. neg.	.000	.980	Structural

A P P E N D I X E

RANK ORDER OF LESSONS AND DIFFERENCES

APPENDIX E

Total Messages Correct and Gist of Messages Correct
for Each Lesson and Z test for Significant Differences

Proportion Correct

Lesson 2	.33
Lesson 4	.3261
Lesson 5bis	.335
Lesson 6	.491
Lesson 9	.3
Lesson 10bis	.383

* * * * *

Lesson 2:4	-1.436	(n.s.)
Lesson 2:5bis	-.205	(n.s.)
Lesson 2:6	-7.077	(n.s.)
Lesson 2:9	+1.443	(n.s.)
Lesson 2:10bis	-2.568	(sig. .05)

Lesson 4:5bis	1.139	(n.s.)
Lesson 4:6	-5.555	(sig. .01)
Lesson 4:9	2.788	(sig. .01)
Lesson 4:10bis	-1.021	(n.s.)
Lesson 5bis:6	-6.41	(sig. .01)
Lesson 5bis:9	1.549	(n.s.)

Lesson 5bis:10bis	-2.164	(sig. .05)
Lesson 6:9	8.16	(sig. .01)
Lesson 6:10bis	4.874	(sig. .01)
Lesson 9:10bis	-3.93	(sig. .01)

* * * * *

Sig. at the .05 level = 1.96
Sig. at the .01 level = 2.58

A P P E N D I X F

Z PROPORTIONS OF STUDENT RESPONSES

APPENDIX F

Frequency Counts and Proportions Obtained by Students

- 1 (a) Sum of student messages correct and gist of messages correct.
2104
(b) Z proportion = 0.3691
- 2 (a) Sum of student contextual elements correct or substituted.
10813
(b) Z proportion = 0.4671
- 3 (a) Sum of student structural elements correct.
17142
(b) Z proportion = 0.5881
- 4 (a) Sum of boys' contextual elements correct or substituted.
5509
(b) Z proportion = 0.0041
- 5 (a) Sum of girls' contextual elements correct or substituted.
5304
(b) Z proportion = 0.0042
- 6 (a) Sum of boys' structural elements correct.
8928
(b) Z proportion = 0.0052
- 7 (a) Sum of girls' structural elements correct.
8214
(b) Z proportion = 0.0051

A P P E N D I X G

RAW SCORES FOR SAMPLE B

APPENDIX G

Results From the Stony Plain Survey
(Marks in Percentage)

Stud.	Mess.	EMLAT	Read.	Lang.	Math.	Age	I.Q.	Sex
1	47	95	60	91	96	142	116	boy
2	63	95	87	99	--	144	140	girl
3	63	95	90	97	99	141	141	boy
4	63	25	--	28	58	154	101	girl
5	21	45	7	48	69	144	104	boy
6	68	3	10	7	51	164	85	boy
7	36	35	66	45	44	138	105	girl
8	36	85	97	99	98	140	147	girl
9	36	20	50	57	78	144	113	girl
10	68	95	97	96	96	141	146	girl
11	53	75	30	81	91	139	126	girl
12	36	90	63	91	75	137	121	girl
13	21	55	34	48	51	132	106	boy
14	31	70	78	66	86	141	114	boy
15	31	60	88	98	72	137	126	boy
16	36	50	80	83	84	143	123	boy
17	53	40	20	34	34	142	118	boy
18	53	80	84	89	44	147	126	girl
19	42	30	9	26	48	138	86	boy
20	42	50	44	54	91	132	122	boy
21	31	45	7	48	51	156	--	girl
22	58	85	88	83	93	132	129	boy
23	63	85	95	97	99	139	140	boy
24	68	85	87	92	97	144	135	girl
25	47	75	88	83	72	134	120	girl

A P P E N D I X H

RAW DATA FOR SAMPLE A

LECON 1

Frame 1

N. Mama making cearle.
 N. Mamo is pouring milk for the children.
 N. Mother is making breakfast she is making bread
 and ceareal.
 N. mom getting Basthiet
 N. Mother makes breakfast.
 -- She is pouring milk in the buol.
 N. Mama is making breakfast.
 Ma. I should pour the milk befor the children.
 -- I wish they would make their own breakfast this
 is an almost lifetime job.
 N. Mama is getting breakfast.
 -- Ma is pouring the milk into the buol.
 Mi. What is cooking mother? When is it going to be ready?
 N. Mama fixing porridge.
 Ma. Ma is making one of her best breakfast. She is
 using milk and eggs. All the children like this soup.
 Ma. brefkes get reddy.
 N. I think they will like this!
 Ma. Come on children. Let's have breakfast.
 -- Mother is pouring milk.
 -- Mother is pouring milk into a bowl
 -- Mother is baking. She is pouring some milk.
 N. Mother is making breakfast for the children.
 -- Mother is pouring milk into a bowl.
 -- Making porig.
 -- Mother is pouring milk on the cereal.
 -- Mother is pouring milk into a bowl.
 -- Mother is pouring milk into a bowl.
 -- Mother is making a cake.
 -- Mothers pouring milk.
 -- Mother is pouring milk in the kitchen.
 Ma. puting the sop and bread
 N. Mama is preparing breakfast.
 N. Mother is giving them their breakfast.
 N. M is poring milk. MA is in her kitchen.
 N. Mather makes porig for brekfast.
 N. Mama is poring milk into the bowels.
 Ma. I must make breakfast for the children. What should
 I make for bresfast?
 N. Motho is pooing the milk.
 N. Mother is pouring the milk into the bowl.
 N. It was April Fool's Day. Mama was pouring milk for
 breakfast.
 N. Ma is making breakfast for her children. She is
 giving them cereal and bread.

Ma. I will make some porrig for the children.
 Ma. This will be good for the children.
 N. Mamo is preparing breakfast.
 N. Mother is makeing brafre.
 N. Mamo pours milk in each bowl of porge.
 N. Ma cooking breakfast.
 -- Ma pours something into the childrens bowl.
 -- Ma is pouring the milk for the children.
 N. is speaking.
 -- Mother is in the kitchen making breakfast.

1/2

-- Come for breakfast children.
 Ma. Mother said's the children are coming.
 -- Mother is calling them for lunch.
 -- She is saing 'come and eat'.
 -- Mother is calling the children.
 -- Breackfast is ready.
 -- Breakfast is ready children.
 -- The mother said, I foregot something."
 -- Breakfast is ready children.
 -- She sees the door open.
 N. The children are coming into the room.
 Ma. Breakfast's ready.
 A. Alice is saying is breakfast ready.
 Ma. breakfast time.
 Ma. It time for brekfast.
 Ma. Oh dear what was that.
 N. Ma is going to to the children to eat.
 Ma. Come Hear. alce
 Ma. breakfast is ready.
 Ma. Goodness how late it is!
 Ma. Oh it is almost time for scool I had better go
 and wake the children.
 Ma. Alice come for brakfits.
 Ma. A.M.P. lunch is ready.
 Ma. Children breakfast is ready.
 Ma. Chitern get up hear.
 Ma. Children it's time for breakfast hurry or it
 will get cold.
 N. Ma calls A to come to breakfast.
 Ma. Oh!
 -- Ma is calling A for breakfast.
 -- Ma is calling the kids for breakfast.
 -- Mother is calling the children to come and eat.
 Ma. Come kids and have breakfast.
 Ma. It's all ready for them.
 A. Hi M. I am ready to eat.
 Ma. Mam carring A.
 Ma. Breakfast children!

-- She is looks at something.
 Ma. Alice, Michell, Poul come breakfast is ready!
 Ma. Come on children breakfast is ready.
 -- Kids come for breakfast, it's ready.
 Ma. What is stalling the children they better hurry
 up hey where's the chairs.
 -- Ma is calling A for breakfast.
 Ma. Breckfast is ready. Time to eat.
 Ma. Come on children.
 Ma. Ma is calling the children. It is all good and hot.
 Ma. Not here for food yet.
 Ma. Breakfast is ready!!! come and get it.
 Ma. Hurry up children or else you shall miss your dinner.
 -- She is calling the children for supper
 --- She is saying breakfast ready.

1/3

A. Mm good I like this cerel
 A. All that for me I'll die.
 A. I am starving what is for breakfast.
 A. said I havt that
 A. I'm hungry
 -- The child is hungry
 A. The same old porridge.
 A. Ow porage again.
 -- Ugh this staff again. Ah well it's good for my anyway.
 A. Am i every hungry.
 -- A has a stummick ack for food.
 A. Oh gody. I am hungry.
 A. Oh good! porridge
 A. Oh good I like this. I know what I will do to M and P.
 A. I have an ake.
 A. O Brother I'm hungry.
 A. What that? That stuff stinks.
 -- I have got a stomache. said the girl.
 -- That looks terrible
 -- I am so hungry I could eat a cow.
 A. What's that oh it is my beakfast
 -- Yick were having that for lunch.
 -- I'm hungry
 -- The little girl is looking at the food.
 -- Jane does not like the cerial.
 -- Oh no! porride and eggs again.
 -- That porrige looks good.
 -- I don't want porridge.
 -- Jackie is ready to eat.
 A. Mama I am huger.
 A. I'm not hungry.
 A. Alice said that she is huger
 A. Breakfast yum yum
 A. I'm hungry and want food.

A. Mam no I do not want that
 A. Mama I don't feel good
 A. Alce is looking what is in that
 A. I am very hungry
 A. Mama I am very haungry. My stomach growls so.
 A. Oh I don't like this kind of dearel.
 A. porg for brakfesit
 A. What is it Ma it looks good
 A. It looks good and I am very hungry.
 A. Good morning I am huger
 A. Oh Mamo porge every morning I'm sick of porge.
 A. A is hungry
 A. Oh I'm so hungry that I have stomach ake.
 -- A says I am hungry
 -- A doesn't want to eat
 -- The girl does not like the breakfast.

1/4

Ma. Here have this chair
 Ma. Sit down Alice.
 Ma. Sit down and eat if your so hungry
 -- Ma saided sit doan
 Ma. This is your seat A.
 -- The Mother is helping her sit down.
 Ma. Well get on the chair anyways and eat your breakfast.
 Ma. Sit down before the boys come.
 -- sit down and eat your souip Alice.
 Ma. Here's a chair A., what taking the boys.
 -- Ma pulled out a chair for A
 Ma. Sit down. Sit down and eat.
 Ma. Sit down Aliece
 A. I will eat my soup and my eggs.
 Ma. Come and eat its good for you.
 Ma. good girl Alice, your the first girl for once.
 Ma. Come and sit down Alice and each your meal.
 -- Get up and eat your breakfast
 -- You sit down
 -- You sit down and eat.
 -- Sit down and eat your breakfast.
 Ma. Here alicie sit down here fore breakfast
 -- Sit down and eat.
 -- You sit here
 -- Mother is showing her her chair
 -- She must eat it anyway.
 -- Come and sit down
 Ma. This is where you sit.
 -- Sit down to breakfast dear
 -- Mother gets a chair for Jackie
 Ma. Alice sit here OK
 Ma. Come sit down
 Ma. Sit down

Ma. Here is your breakfast
 Ma. Please sit down on the chair.
 Ma. Come on nui alice you want it
 Ma. Sit down here right now.
 Motho Motho is talking to Alice
 Ma. Here is your chair
 Ma. Come Alice sit down and drink your milk. I wonder
 where the boys are?
 Ma. A. come and sit down for breakfast heres your cearlal
 Ma. come sit down and eat other brekfest
 Ma. Sit down Alice
 Ma. Sit down and eat
 Ma. Then sit down and eat.
 Ma. Just sit down and eat your porrage and don't be fussy.
 -- tells A to sit down
 Ma. Sit down Alice
 Ma. Sit down in this chair for breakfast
 -- Ma is telling her to sit down
 -- Sit down and eat

1/5

Ma. Heres your cerle
 Ma. here is your milk and bread
 Ma. Here have some bread
 -- Mom talking
 Ma. Here is your bread and milk
 -- She said don't like that
 Ma. Heare is your porridge
 Ma. You get bread with your porage
 -- Eat your bred too
 Ma. Would you like some toast a cereal
 -- Ma made some porige for A for breakfast
 A. I'm not hungry
 A. Can I start?
 Ma. I have some bread for you.
 -- Eat it A OK
 Ma. It's your favorite dish
 -- Hurry up eat before the boys get down
 -- Oh don't spill your ceral on the table
 -- Eat your greakfass
 -- I don't want that mother.
 Ma. Here is your poige and bread milk for breakfast
 -- Polly is about to sit down to eat
 -- Have youe porig and taste.
 -- She is getting on her chair.
 -- Mother is putting down the cearial
 -- Here is a piece of bread
 -- I don't want bread mom
 -- Here's your poridge and toast
 -- Mother gives her her poridge and bread
 Ma. Sit here and eat thsi
 Ma. Drink your milk and eat your bread

-- Mother is saying to eat her breakfast.
 Ma. here is your breckfast
 Ma. Eat your bread and porige
 Ma. Here I will give you some bread with it to
 Ma Eat your breakfast now
 A. I don't wnat to
 A. What is that
 Ma. Here is your breakfast
 Ma. Here is some french bread Alice
 A. - - - - -
 A. Good we our have porg
 Ma. Alice it is good
 A. I hpoe so
 Ma. Here is your bowl
 Ma. Here is your bowl
 Ma. Here is your brekvest
 Ma. I've better go and get Michell and Paul I'ss be
 right back
 -- Ma tells A to eat her breakfast
 Ma. Here is some bread and milk Alice.
 Ma. Here is some milk and bread
 Ma. Just try it.
 -- The food is good for you.

1/6

N. Alice sits down
 N. Alice sits down
 N. A loves ceareal
 -- A sat down
 N. A thinks of a good joke
 -- She fell asleep
 A. Okay Mama
 N. She is going to sleep at the table
 -- Oh I'm glad its Saturday, no homework either
 N. So she sat down plumply
 A. Thank you Ma for the chair
 A. Oh I gess I will eat
 N. Aliece sits down
 A. I think I will surprice M and P
 N. This is good
 A. boy I'm tired
 A. What shall I do now? I think I will do something to
 the boys.
 -- She is getting up on her chair to eat her breakfast
 -- I'm seated
 -- That was the best breakfast I have had
 A. Um-um the food looks good
 -- Polly is sitting down to eat
 -- Mm it smells good
 -- She is getting her spoon to eat it
 -- Jane likes her red bowl best
 -- Oh mother I'm not hungry

-- I've got to get on the chair.
 -- I'm finished Mom
 -- Jackie seats herself on the chair
 A. This is good food
 A. Alright
 -- Alice is just to sit down fast
 N. She is going to have her breakfast
 A. im
 A. All right I will eat it but I won't like it
 N. A is now sleeping at the table
 -- Alice is saying she is tired
 A. It looks good
 N. Alice pretended she was sick. She had to smile.
 A. - - - - -
 A. I will eat my breakfast
 N. Alice goes to sit down to eat
 A. I better start eating
 N. Alice is going to eat
 N. Alice sit down on her chair and thinks
 N. A is eating her breakfast
 N. Alice is getting down from the chair
 A. Oh boy! it looks good
 N. Is speaking
 -- The girl is going to eat her food.

1/7

N. While she's eating she gets an ideal
 A. I love this bread
 N. She hears the boys get out of bed
 -- A eating Bread N.
 N. She starts eating bread
 -- She like to eat bread
 N. Alice is eat her sandwich
 N. She likes the bread more than the porage
 -- This is the best bread I've tasted for two years
 N. So she filled herself up with toast
 A. This is good Ma
 A. This is good
 A. Um. This is good
 A. This bread is good for what I'm going to do
 Ma. get up
 A. This is very flat eh!
 N. A is eating fine
 -- She is eating her toast and cereal now
 -- I'm full
 -- She is eating a piece of toast
 N. Alice is eating her good food milk, porage, bread
 -- Polly is eating her lunch
 -- Good taste
 -- Now she is eating her toast
 -- She takes a bite of her toast, m,m,m.

-- But the toast looks so good
 -- This break and milk are good.
 -- This is a good breakfast
 -- She takes a bit of her bread
 A. This is good
 N. Alice obeyed N
 N. She sard to eat her bread
 N. Alice takes a bit of the bread.
 N. Alice eat her bread
 N. Now Alice is eating her bread slowly.
 A. My this is good food.
 -- Alice is eating her bun
 A. The toast is delicious
 N. She ate her piece of bread slowly
 A. I think I will play a trick on P M
 A. This is good bread
 A. It is very good Mama
 N. Alice is waiting for her brother
 - - - - -
 N. Alice starts eating her porge and bread
 N. A is eating bread
 N. Alice starts to eat
 -- Mn it is very good bread
 -- A is eating her bread
 -- I will eat my breakfast Mother.

1/8

N. Mama walks out the door
 N. Mamo goes to get the boys to eat
 Ma. I want you done when I get back
 N. Mom going out of the room
 Ma. Mechelle, Paul
 -- Mother is going to wake up the others
 Ma. Michell, Poul hurry up. Your porridge is getting cold.
 N. She thinks now Ma gone I can get even with Michel
 -- I've got to call Paus and Michal
 N. Ma went to get the boys
 Ma. Coming boys for breakfast
 Ma. I will wake up the boys
 N. Mama goes to get the boys
 Ma. P and M time for breakfast
 Ma. Get up
 A. Now she's gone I can put some salt on Now!!
 N. Ma is going out of the room to get the boys
 -- She is going into her bedroom to make the beds
 -- I am going
 -- Good-by
 A. Mama where are you going
 -- Polly is still eating while mother goes out of the room

-- Billy come and eat
 -- Mother is calling her other children
 -- Mother is calling again
 -- Mother may I please have some butter from the kitchen
 -- Mother what are you doing
 -- - - - -
 -- Mother leaves the kitchen to get the boys
 Ma. Eat this food
 N. Mother goes to call the boys
 N. Mother talled the other childe
 N. Mother leaves the room
 N. Mother gose out of the room
 Ma. Paul, Michel come down for your breakfast
 N. Ma is going to get the boys
 N. Mother is calling the boys
 Ma. It's time to get up boys
 N. Mama walked out of the room to find the boys
 Ma. I'd better wake those boys up
 -- Good mother is going out of the room
 Ma. Alice eat your lunch I will be back
 N. Mamo gose to get the boys up
 -- - - - -
 N. Mama leave the room to get Mischel and Paul
 -- Ma calls M and P to come and eat
 N. Mother goes to shut the door
 Ma. M and P time for breakfast
 N. Is speaking
 -- Mother is going to get the boys

1/9

N. She reaches for the salt
 N. Alice will get salt
 A. I will put salt in the boys cereal
 -- A getting salt
 N. She reaches for the salt
 -- She reaches for the salt
 N. Alice takes the sugar
 A. I will put salt in his porage
 -- I guess ill try slat this time instaed of milk
 A. Oops I forgot the sugar it tastes awful without it
 A. I need the sugar for my poige
 A. I will put salt in there soup
 A. There's the salt
 A. I will put some salt in their soup
 A. I will put it in someones dish
 A. It is going to be better now.
 A. I will put some salt in the boys breckfast
 -- She is reaching for the sugar
 -- I need some salt
 -- I need some salt

N. Alice reached out for some salt
 ---- Polly is getting the salt to put in her breakfast
 --- Pass the salt please
 -- She is reaching for the salt
 -- Jane would like the salt
 -- I am going to put salt on my porridge
 -- I can't reach the salt mother.
 -- This porridge is not salty enough
 -- Jackie reaches for the salt
 A. I will get the SEL
 N. Alice has a nasty idea
 -- Alice picked up the sel
 N. Alice reaches for the salt
 N. A was thinking something
 N. Alice is taking the salt to do something with it
 A. What is this?
 -- Alce is riching for the state
 -- I like salt in my milk
 N. As she did Alice reached for the salt
 A. Now that Ma is goine I will put slat in P and M
 ceralel
 A. I will take the sel and put in someones bowl
 A. I like salt
 N. What is Alice doing with the salt
 N. Aleuc gits the salt
 N. Alice reaches for the salt
 N. A reaches for the salt
 N. Alice raches for the salt
 -- A. takes the salt
 N. Is speaking
 -- The girl wants some salt
 1/10
 N. She pours a whole bunch in Michels cereal
 N. She pours it on her milk
 N. The boys will beat her up for this
 -- A putting selt in the bowl
 N. A puts salt in M's milk
 -- She puts some is the soup
 N. Alice puts sugar in her pooidge
 -- I will put a lot of salt in
 -- At least it dosen't get plugged like it used to
 N. So she-realy did put sugar she really pord it on.
 -- A pouring the sugar on the poige
 A. Here it gos
 A. I'm going to trick the boys
 A. Some in Pauls
 -- I will put it in M dish
 A. yum yum that looks good now
 N. A is doing a bad thing
 N. She is pouring sugar on her deral
 -- A bunch of salt will make it taste good
 -- She is pouring some salt

N. Alice pours the salt in her bowl
 -- Polly is pouring the salt in the bowl
 -- Mm salt
 -- She is putting salt on her cereal
 -- She is putting it in her cereal
 -- Ok Sally don't but so much on
 -- I'm going to put the salt in my porridge
 -- This will make it taste
 -- She shakes it in her brothers milk
 N. She is putting sel on her sop
 N. She pours salt in Michels dish
 -- Alice put sel in their bole
 N. Alice puts salt in one dish
 N. Alice put salt in bowl
 N. O dear she is putting salt in Michels dish
 N. A is putting sle in the porge
 -- Alce is pooing the stlat
 -- I going to put lots of salt in my milk
 N. She spinkled some in Michel's milk
 N. A is going to laugh because of the trick she has
 though of
 A. I will put it in Michel's bowl
 N. Shes putting salt into someones bowl
 N. She pats some salt in her brother mike
 A. I'll put some salt in Mishel's porge
 N. A put salt in her porridge
 N. Alice put salt in her food
 -- She puts the salt in the milk
 N. Is speaking
 -- She puts salt on her ceareal

1/12

P. This is good
 P. Yum yum my favirate
 P. This looks good
 P. Thats good
 P. I'm hungry
 -- He is really hungry
 -- Gee, It looks delicious don't you think so too Michell
 P. Oh by bread with my porage
 -- Boy this looks delicious
 P. Oh boy an age
 P. Egg and poroge yummie and goodie
 P. Oh goody
 P. Good we get porridge
 P. Oh what a good breakfast
 P. Boy it looks good
 P. Yum yum
 P. Lokk at the meal isn't it good looking
 -- It looks good
 -- That looks delecous
 -- Yum

P. Yum I looks good
 -- Pal is starting to eat
 -- Mm good
 -- Paul is looking at his food
 John. I love cereal
 -- By that looks good
 P. It looks good
 -- This looks good
 -- Billy looks axsiously at the food
 P. This is going to be good
 P. It looks goo! I'm hungry
 P. I'm huger too
 P. Boy that looks good
 P. Food good bread and porige
 P. O boy my faverate
 P. I am very hungry
 -- Paul wants to know what this is
 P. Yummy it looks yummy
 P. Mnnn look at the good milk and the nice bread
 P. I like this kind of cearelel P.
 P. that is good poge
 P. Yum this looks good
 P. Oh boy toast, poarge and toast
 P. It tooke good
 P. Boy am I every hungry wats in the bawl
 P. I'm hungry
 P. This looks good
 P. I am very hungry this looks good
 N. Is speaking
 P. I like this breakfast

1/13

Mi. So is this
 Mi. I love this stuff
 Mi. This bread is good
 -- That looks good
 Mi. So am I
 -- He looks at the food
 Mi. Yea, I'm starving
 Mi. My porage is better than yours
 -- Sheish I'm hungry
 Mi. Am I starved I can't wait
 Mi. I'm not losing my appetite for anything
 Mi. Oh goody
 Mi. This looks good
 Mi. Oh I like that soup
 Mi. I just can't wate to have it
 Mi. Yum yum that looks good
 M. I agree it is good looking
 Mi. It looks good
 -- I can't wait
 -- this looks good

Mi. Mum that looks good
 --- They both are starting to eat to
 -- Boy o boy
 -- Michael is looking at his food
 -- Bill likes his too
 -- Oh boy it looks better every morning
 -- I can't wait too eat it
 -- Oh good poridge
 -- Jack thinks it is good too
 Mi. This is going to be good
 Mi. Me too
 N. Michell is dinking his mik
 Mi. Yes that really looks good
 Mi. ow some food
 Mi. Yay yumy ymy
 P. I don't like thes stuff why do we have to eat it.
 Mi. This is good
 Mi. Boy am I hangry
 Mi. Boy am I hungry. I'm starving
 Mi. Oh this smells and look good
 Mi. Poge for brakfus
 Mi. It looks very good
 Mi. I am so hungry for that poarge
 Mi. It she does
 Mi. Im I erve hungry have you started yet Alice
 -- I'm hungry too
 Mi. This looks good too
 Mi. boy is nick looking food
 N. Is speeking
 Mi. This is a good breakfast

1/14

N. Michel drimks his milk
 N. Down it goes
 Ma. I made it speatilly for you
 --- S drinking
 N. The children start eating
 --- They are all eating
 N. The children are eating breakfast
 N. They are eating at the table
 -- They finally got settled for brekfast
 N. Mi. was so hungrey he forgot his sugar
 Mi. I'm going to try the porige
 -- I am going to eat it now
 Mi. Lets eat
 --- The children are eating
 P. This is good
 M. & P. crunch slurp crunch
 P. I'll eat my bread first Mi.
 -- They are eating there breakfast with there toast
 -- Were all eating

-- This is hot toast
 N. There all eating there breakfast umum
 -- Now all three of them are starting to eat too
 -- Lets eat OK
 -- The children are eating their food
 -- They are all eating breakfast now
 Sally. I get tired of it
 -- This sure taser good
 -- Everybodys eating
 -- They all start eating merrily
 A. P. is doing that I am doing
 N. They eat. Michel drinks his milk
 N. Michel is drinking his milk
 N. The boys are so hungry
 A. ha ha he
 N. Now Michel is drinking but want is Alice thing
 N. Everyone is eating their delicious breakfast
 N. Mickle is dricking his beakfast
 -- They all starting eating their breakfast
 N. Michel drank his milk while Alice and Paul ate
 their bread. Alice gave a sly glance.
 N. Now the children are eating their breakfast and
 Alice can hardly wait.
 -- - - - -
 N. The children eat their lunch
 N. Alice put salt in Mechells bowl
 -- Michel drinks his mike
 N. Michul take a drink of the porge
 N. A, M, P, are all eating
 N. All of the children are eating their breakfast
 -- chrunk!
 N. Is speaking
 -- The children are eating their breakfast

1/15

A. Isn't it good Michel
 A. I used to hate it but I love it now
 A. Does it tast good
 A. breaking
 A. How is your milk boys
 -- She lookes at him drink it down
 A. It tastes better than I tought, Don't you think
 so too?
 A. Dosn't your porege taste funny Mi.
 -- I finished my bread before you
 A. Oh boy he is going to be mad he forgot his sugar
 A. You forgor something
 -- I put salt in your soup
 A. Is it good
 A. Drink your soup
 A. Is it good Mi.

A. mine is ver good!
 A. How does it tast Mi? I hope it tast good
 -- Don't eat so slopy
 -- Don't eat like that gigles
 -- Why don't you eat it
 A. Paul what are you doing
 -- Polly is talking tomthe other boys
 -- good ha is in it
 -- Jane is talking to Paul
 -- Jane will drink her cerial
 -- The milk is nice and rich
 -- I'm going to drink it to
 -- I'm going to do that to
 -- Jackie looks at Jack
 A. Here comes Ma.
 A. This is good isn't it!
 A. Is it good Michel
 A. Hah! hah! hah! hee! hee!
 A. What is the mater
 A. What ir rone Michel
 A. Ha I am already finished
 A. I will do that to
 A. I am nearly finished
 N. Alice watched her brother as he wrinkled his nose
 A. How do like your cearel Mi.
 A. is that yo poge you gies
 A. Are you finished
 A. How do you like the poage Michele?
 A. Is it good
 A. Is it good
 Mi. Oh awful
 A. My this is good
 A. Do you like this very much?
 A. Would you mind if you would stop making so much noise
 N. Is speaking
 A. This a good breakfast.

1/16

P. I'll taste it if it tastes good
 P. I love it yes yes
 P. Is it good Michel
 N. talking
 P. Mine is good
 -- He's about to eat it
 P. I'm not sure about that
 P. Mine tastes normel
 -- Tough I just finished mine
 P. Oh boy I isn't going to taste to good to Mi.
 P. This is good Mi.
 -- - - - -
 N. Paul starts to eat

P. Allright
 P. Mine is the best
 P. mine's . . . good
 P. Don't worry it will
 P. Mm this is good
 -- I can if I want to
 -- This is good stuff
 P. Boy I want some more
 -- Paul is eating his bowl of milk
 -- ya it is
 -- Paul is talking t Jane
 -- So will John
 -- Boy is it every good
 P. Me too
 -- So am I
 -- Billy is about to eat his milk
 P. I will do what Mi. was doing
 P. Yes! It's delicious
 P. Is it good Michel
 P. I wonder what she is up to this time
 P. I'm going to drink porg
 N. Now Paul is looking at Michel but I wonder shy
 P. A. why do you laugh like this
 -- Paul is going to do that to
 P. This milk is good
 P. What are you doing Alice?
 P. Now seine I aet my bread I will drink by cearelel
 P. This is very good
 P. I am not finished.
 P. My poarge is good
 P. It looks good
 P. Mine is delishel
 P. I like this too
 P. Yes, it's good
 P. O.K.
 N. Is speeking
 -- Paul is cross

1/17

M1. Ect this tastes terriblee
 Mi. Mine stuck help!! me!!
 M1. You put to mutch salt
 -- Dont like it
 M1. Ech!!!!
 -- He thinks its to hot for him
 M1. Well I'm positive it dos'nt taste any good. Terrable
 M1. Mines stuct to the table
 -- Yech this junk tastes horrible
 M1. Euck I forgot sugar it tastes awful
 Mi. I hate it gee don't you cook good any more
 -- yeege

Mi. uch!
 Mi What soup!
 -- Oh oh is that offal
 Mi. this is AWFUL!!! bec!
 M. What did you do to it A.
 -- My bowl is stuck to the table
 -- I can't stand this stuff
 -- ouch
 Mi. more-more- I want more!!!
 -- Michall does not like the milk so he is making a face
 -- ya it is
 -- Michael does not like his cereal
 -- Bill does not like it
 -- Rats I want juice
 -- I can't lift mine up
 -- This is terrible
 -- Jacks milk has salt in it
 Mi. I will take this
 Mi. Ugh! I doubt it! It's awful!
 Mi. I het it I do not like it
 Mi. Yuck! Yuck! who did this I'm not going to eat it
 Mi. ec that tast tarable
 Mi. Yach I hate this Yachk
 Mi. Why you made me furisous
 -- Mickle is made about his beakfast
 Mi. The bowl wont budge!
 Mi. My milk, my milk it tastes horrible. Someone did
 something to it
 Mi. Oh this taste horrible
 Mi. Help
 Mi. This hard to pull
 Mi. I hate mine, it stinks
 Mi. its osibut
 Mi. Someone put salt in mine and it tastes awful
 Mi. I can't get my bowl off the table
 Mi. Ow! It may look good but it tastes awful!
 Mi. Aw.
 Mi. Oo
 -- Mechal is mad

1/18

Mi. Someone put salt in this
 Mi. It looks funny to me
 -- - - - -
 -- looking at selt
 Mi. Hey This is salt
 -- He stares at it
 Mi. What is it anyway? Some terrible soup with ants
 in it?
 N. Someone put salt in mine
 -- I guess I will try some salt

Mi. How stupid I forgot the sugar
 Mi. Stupid porridge you
 -- What is in here
 M1. This doesn't taste right
 M1. Some one put salt in my soup
 Mi. I think it was s
 M1. oooh I hate it
 -- Now I see you put salt in it
 -- What's in my cereal
 -- But I'll have to eat it
 -- I hate this
 Mi. What is in it!!
 -- Michael is not eating it very good
 -- How put salt in it
 -- Michael is seeing salt on his cereal
 -- He is mad
 -- Oh well I have got to drink it
 -- How am I going to drink
 -- What did Mom do to make this taste so terrible
 -- Jack's milk has salt in it
 Mi. I will take the salt NO
 M1. Wait a minute: There's salt in here
 Mi. What is in it
 Mi. What is it
 Mi. someone put salt in it
 Mi. O.K. who is the wise guy and who put salt in my milk
 Mi. Why did you stop eating
 -- Mickie says this is not right
 Mi. I have to drink like this
 M1. Ha, it is salt
 M1. This tastes like salt
 Mi. someone put salt in my puke
 Mi. Who put salt in my bowl
 Mi. What is in it I wonder
 M1. it tastes as if it had salt in it
 M1. Who did it put salt in my porridge
 Mi. This is hard
 M1. I don't want it
 Mi. m-off - - -
 N. is telling what is going on
 -- Michael is going to eat

LECON 2

2/1

N. A and J are making snowballs
 -- Paul and Alcie are playing in the snow
 -- Mary and Jane are making snowballs
 -- There making a snow man
 -- They are making a snowman
 N. A is outsie with her friend
 -- A little boy and girl are playing in the snow
 N. Making a snowman
 -- A. and P. are making a snowman
 N. I think I will make a sow
 N. The girls are outside playing in the snow
 N. Alice and Jane are making snowballs
 N. A. and J. are making a snowman
 N. A. and J. are making snowbolder
 N. A. and J. are rolling snow
 N. A. and J. make a snowman
 N. J. and A. are making a snowman
 N. A. & J. are making a snowman
 N. Alice jane make a snowman
 N. A. & J.
 N. J. & A. are rolling snowballs
 -- Making snowballs and big
 -- The two girls are going to make a snowman
 -- They are making a snowman
 -- Making a snowman
 -- They ire maken a snowball
 -- Two children are making snowballs
 -- Thes is fun
 -- The girl and boy are miking the snow
 N. They are making big snowballs
 -- A. & J. are making big snowballs
 -- A makeing snawman
 N. A. & J. are rolling a snowball
 N. - - - - -
 N. - - - - -
 N. A. & J. are building a snowman
 N. Alice and J. are playing in the snow
 -- Two grils are making a snowman
 -- Michael and Susan are making a snowman
 -- Alice and Janet are making snowballs for a snowman
 N. Alice and Mary were in the front year trying to
 make a snowman
 -- Ali-e and Carol are making a snowman
 N. A. & J. are playing in the snow
 N. Alice and J. are making a snowman
 -- A. & J. are making a snow-man
 -- Alice and Paula are building a snowman
 -- Ales and Joane are making a snowman

-- Eljs and Alice are rolling big snowballs
 -- Alice and Paula are playing in the snow. They
 -- are making a snowman
 -- The girls are making a snowman

2/2

A. This snowball is heavy
 A. I have made the head
 -- Jane has got a big snowball Mary a small one
 -- Let make the body I'm finished
 -- They are making the head and body
 N. A. is putting the snowman together
 N. A little girl has a small ball
 A. here put this on top of the snowman
 -- My head is finested
 -- Here is the 2 half
 A. Look at this big ball Jane
 A. Jane we should put this on for his head
 A. This is heavey to hold
 A. Look at my big snowbolder
 A. Oh this is heavy
 A. Where shall we put this piece A.
 A. Thats to small for the head
 -- A is asking for help
 A. Here is the head Jane
 A. Lets put this on top of that one
 A. I made a big ball
 -- She has a big ball
 -- The one girl is saying shes finished her snowball
 -- She is showing her big ball
 -- I'll but you
 -- She's got a bigger snowball
 -- The girl has a big snowball
 -- Is that his head
 -- They are making a snowman
 A. Look at the head
 JJ. Lets make a snowman, heres the head
 -- Looking at the head
 J. Her is a big snowball Alice
 J. - - - - -
 -- - - - - -
 N. A. makes a snowball
 A. Look at my snowball J.
 -- Alice has made a big snowball
 Sue. Here's the head
 -- Alice is carrying a big ball of snow
 -- While Mary made a snowball Alice was rolling a
 big snowball.
 Carol We'll use this for the head
 A. Mine snowball is larger than yours
 J. Oh that is a big ball

J. Put it over there
 A. This ball of snow is heavy
 -- Ales made a snowhead for the snowman
 -- Eljs shows Alicw the big snowball she made
 -- Alice carries her snowball over to Paula.
 Paula looks at it
 -- Eleas is making the bottom

2/3

J. A. look at the snowball
 -- Paul wonders how Alices got so big
 -- Why have you got such a big one?
 -- How did you make it so fast?
 -- Boy is it the head of the snowman?
 J. Whats that
 -- How did you get the snowball so big soon
 J. What is it
 P. You head is finested
 -- What is that for
 J. What's it for Alice?
 J. What is that for?
 J. Do you think this is fun?
 J. You think thats big, you are kidding?
 J. Where are you going to put it?
 N. J. is wondering too
 J. Whats that for
 J. Where do we put that
 J. What?
 J. What for?
 J. I better make one too
 -- He is thinking what a big ball it is
 -- How big it is
 -- What has happened
 -- Whats that?
 -- How did you get it that big
 -- The boy is looking at the girls snowball
 -- Is that his head
 -- Whats that
 J. What is that for
 A. Its a small and funny looking head
 J. Is that the head
 A. Is that big?
 A. - - - - -
 J. Whats that
 A. Whats that for?
 A. Guess what this is
 Shelly. What's that for?
 M1. Boy can you make them good
 J. What is that big thing
 Mary. What that for
 Carol. What? Thats to big!

J. I wonder why mine is smaller.
 J. What is that ball for?
 N. A puts it in the right place
 P. What is it for?
 -- Jaone dose not know what it is though
 A. What is it for
 P. What is it for?
 -- Carol has an idea

2/4

A. Be quite do you here anything
 -- Alice has put the head on the snowman
 -- We can make a snowman
 -- Were just about finished
 -- Don't put it on yet we didn't put on the nose
 A. Thats better
 A. I am make a snowman
 A. it the head of the snowman
 A. Yes see P.
 -- to put the head on the snowman
 A. I will use it for the head on the snowman
 A. Like this dosent that look better
 A. Help me!
 A. It's just the snowmans head
 A. This is to small
 A. I'll put it here for the head
 A. It's a head for the snowman
 A. Lets put is on top of the big one
 A. We use it like this
 A. We are going to make a snowman
 A. It fits one just right
 -- She has put the head of the snowman on
 -- She putting the head on the snowman
 -- The other girl says that they can put it on top
 of the other one
 -- I'm making a snowman
 -- - - - -
 -- The girl is putting on the middle part
 -- It be longs hear
 -- She is putting the head on
 A. For the head of the snowman
 J. Oh well it will do
 A. not the body
 A. Should I put it here?
 J. Hey lets put it on
 A. This is the snowmans head
 A. Its the head
 A. I'll put this snowball on top
 A. For his head
 -- The head put on says Susan
 -- This is the head for the snowman

A. This is for the head silly
 Carol. I suppose we can use it
 A. I'll put mine for the head
 A. This ball is for the snowman's head
 A. At least it is finished
 A. It is for the head
 -- Ales shows Joane what it is
 -- I will show you it is for the top of the snowman
 A. I'm making the snowman here's the body and I got
 the head.
 -- lets put that on top.

2/5

J. A. look what I found a carrot
 P. This carrot can be his nose
 -- We can use a carrot
 -- Here's a carrot for the nose
 -- Here's a carrot for the nose
 J. Put a carrot on
 J. I got a carrot for the nose
 J. lets use this as the nose
 P. Here is a carrot for the nose
 -- Here is a carrot
 J. Look at the carrot
 -- Look a carrot
 J. This will be good for the nose
 J. This carrot is just what we need
 A. Can we use this for a nose?
 J. lets stick a carrot in it
 J. I have a carrot
 J. Lets put a carrot on
 J. Here is a carrot
 J. use a carrot for the nose
 J. lets use a carrot for the nose
 -- Look I have a carrot for his nose
 -- Heres a carrot for his nose
 -- She gave a carrot to the girl to use as his nose
 -- Make his nose with this
 -- Put a carrot for his nose
 -- The boy has a carrot
 -- A carrot for his nose
 -- The cat is the snowman's nose
 J. Look at the carrot
 A. Here's a carrot
 J. the nose.
 J. I found a carrot for the nose
 A. a carrot for his nose
 J. This is going to be the nose
 --
 J. Look at my carrot
 Shelly Here is my carrot

Mi. Here is a carrot
 J. Here is a carrot for its nose
 -- Then Mary put her hand in her pocket and pulled
 out a carrot
 Carol. Do you now what this is?
 J. I have a carrot
 J. We can use this carrot
 J. heres a carrot for the nose
 -- The Paula picks up a carrot
 P. We can use this
 -- Joane gets a carrot nose for the snowman
 -- Alice shows Eljs a carrot and Eljs asks what
 this for
 -- Pauls has an idea she gets a carrot
 Carol. I have a carrot

2/6

A. Where did you find the carrot
 A. Where did you get the carrot
 -- What for?
 -- Cut off the green part first
 -- Is that a carrot for the nose?
 A. What for.
 A. What a carrit for it noise
 A. What for
 A. a noies
 -- It is for a nose
 A. What's it for?
 A. What is that for
 A. Is it all right to use it
 A. What for
 J. We can use it
 -- a carrot thinks A.
 A. Whats it for
 J. Let's put a carrot on
 A. What on earth for?
 A. a carrot
 A. I think you are right we better
 -- What is that carrot for?
 -- But a carrot to long for his nose
 -- She is wondering what that is for
 -- What is it for?
 -- Why?
 -- The girl looks at the carrot
 -- I'll put in your
 -- That is his nose
 A. What is that for
 J. a carrot for what
 A. for the nose
 A. the nose!
 A. that is a big fat juicy one carrot

J. that can be for his nose
 -- - - - -
 A. Whats that for?
 J. Should we put it on the snowman?
 A. What do we need a carrot for?
 Sue. What is a carrot for
 -- Whats this, a carrot for the snowmans
 A. Whats that for
 A. No What is it?
 A. What for?
 A. What for?
 N. A is wondering
 A. But what can we use it for
 -- But aless does not know what it is!
 -- I will show it is for the snowmans nose
 A. Whats that for
 -- Eleas has an idea

2/7

P. This is a perfect nose
 N. J puts the carrot on the snowman
 -- We can use the carrot for his nose
 -- This is where you put the carrot
 -- does that look better?
 -- J. put the carrot nose on
 J. see it looks good
 -- put it in the snowman for the head
 P. Yes see A.
 -- you put it in the middel
 J. It's for the nose on our snowman
 J. It is the nose of our snowman
 J. It fits in O K
 J. This can be our snowman's nose silly
 A. This looks good
 J. I'll put it here for the nose
 J. It's for the snowms nose
 A. Let's use it as a noses
 J. We use it like this
 J. Right about here
 J. The carrot fits just right
 -- He said it is for the snowman's nose
 -- That'll be perfect for his nose
 -- The other girl says they can use it for his noise
 -- Lets use it for his nose!
 -- Thats cute!
 -- - - - - -
 -- Put it on his head
 -- He put the nose on the head
 J. This is for the nose
 A. Her's where we put it
 J. yes

J. I will put it here
 J. like this
 J. This will be his nose
 J. It's the nose
 N. J. is putting the carrot on the snowman
 Shelly. For his nose
 Mi. A nose
 -- We'll put it right in the middle of his face.
 Mary. It for the nose of the snowman
 Carol. This is a nose
 J. It is for the nose
 J. We can use it for the nose
 N. J. puts in the nose
 Paula. It will be for the nose silly
 -- Joane shows her what it is
 -- Alice puts the carrot on the snowman as a nose
 -- This can be the nose for the snowman
 -- Lets use it for an nose

2/8

-- Alice touched her eyes and says "Where are the eyes"
 A. He needs eyes
 -- His eyes
 -- Your eyes aren't on
 -- Lets find some eyes
 A. Where are the eyes
 A. The eye to we need
 A. That looks nice
 A. We need the eyes
 -- What are going to be the eyes
 J. Look at him now he needs some eyes
 A. We need eyes two don't we
 J. does it look good?
 J. We still need eyes for his though
 J. Yes it does look good
 A. What about the eyes
 A. Lets get rocks for the eyes
 A. Now we need something for its eyes
 A. What about the eyes?
 A. What about eyes
 A. Now we need some eyes
 -- What about the eyes
 -- Get two big buttons for his eyes
 -- She is telling the other girl to look at it now.
 -- What about his eyes
 -- Peter come here
 -- - - - -
 -- We need two eyes on
 -- come here now
 A. It has no eyes or mouth
 J. Hey whta else do we need

J. eyes
 A. How does it look
 A. we got to get his eyes for him
 -- We need eyes
 A. It needs eyes
 A. We need some eyes
 A. Now we need two eyes.
 Sue. We need eyes now
 A. What about eyes
 A. What about eyes
 A. What about eyes?
 A. What are for the eyes?
 A. What about his eyes?
 A. It looks pretty good
 A. A very good idea
 A. he needs eyes
 -- Oh a nose! and Eljs points to her nose
 A. Now we need some eyes for it
 Eleas. He needs some eyes

2/9

P. We canuse ice lumps for the eyes
 -- J. is thinking when saw a shadow by A.
 -- We can use rocks for the eyes
 -- Someone, my friend will step on it
 -- She is thinking of rocks for eyes
 N. A. wears a dress and they get rocks for eyes
 J. We need feet for it too
 J. snowballs are coming from your boots
 -- P. is thinking rocks
 -- I remember I saw some stones
 J. I will go and find some stones for his eyes
 J. We can get them from the garden
 J. Let's have a snowball fight
 J. Those rocks down there will be perfect for his eyes
 J. Only if it could look like this
 J. I know pebbles
 J. I know where we can get them
 J. Lets throw snowballs at
 J. Let's use stones for the eyes
 J. We'll use stones
 N. - - - - -
 -- I know what we can use
 -- - - - - -
 -- She is thinking of throwing snowballs at her
 -- lets use stones
 -- - - - - -
 -- The boy is looking at some rocks
 -- well find some stones
 -- The snowman needs two eyes
 J. We can use rocks
 A. We can make legs and through snowballs through them
 J. roshs

N. Mi. is sjaying on their
 A. I doudt get stones
 -- We can use rocks
 J. I saw some rocks by the side-walk
 J. We can use coal
 Shelly I saw some before
 Mi. Lets get rocks
 -- We can get the rocks from the gound
 -- Then Mary thought how about two rocks
 Carol. Will use pepples
 J. two rocks
 J. We can use pebbles
 N. J. is thinking
 -- While Alice was talking about the nose Paula had
 a good idea
 -- Joane says she has an idea
 -- Alice thinks she remembers where there are some stones
 -- Paula thinks of stones for it
 -- Carol thinks those stones by Elease's foot

2/10

-- Alice and Paul pick up some ice
 -- J. bends down to look at the shadow
 -- Here are some rocks for his eyes
 -- We need some stones for eyes
 -- Which one should I pick?
 N. J. is rolling more snow
 N. See some rocks
 A. Hey whats this
 -- pick them up
 -- Here some rocks here see
 N. J. gets the stones.
 N. Alice and Jane go get come rocks
 A. I can't get to wet
 N. A. & J. bend down to get the rocks
 J. Look I found some rocks
 N. J. picks up some pebbles
 A. Theres some right here
 J. I found some rocks
 N. Alice Jane humt for stones
 J. Here they are
 J. We can use some of these
 -- We can use pebbles for eyes
 -- We can use pepples for his eyes
 -- They are making a sidewalk for the snowman
 -- heres some nice ones for his eyes
 -- Put stones for his eyes --
 -- The boy is about to pick up some rocks
 -- He some stones
 -- He hinds the eyes for the snowman
 N. J picks up sme rocks
 J. This is fun

J. here
 N. They are looking for rocks for the eyes and buttens
 N. - - - - -
 -- here is a brick of rock
 N. A picks up the rocks
 N. J. and Alice are picking up pieces of coal
 -- They find two stones for the snowman
 -- Michael picks up the rocks
 J. I will pick up some
 -- So Mary bent down and un covered some of the snow
 and picked up two rocks
 A. Yes let us use pepples
 N. A. picks two up
 N. J. picks up some pebbles
 N. J. & A. play in the snow
 P. Let's use the rocks for eyes
 -- Joane picks up two stones
 -- She pushes it away with her mitten and sees two stones
 -- Paula goes and gets some stones
 -- She picks them up

2/11

-- Mi. is spying on Alice and Paul
 N. While there're looking Mi. is watching behind a tree
 -- David is hiding behind a tree
 -- I'm going to skare them
 -- The boy is peking at the girls
 N. Mi. comes behind the tree
 N. Paul sees the snowman
 Mi. I will scare them
 -- friend is going to scare them
 -- I will scare them dames
 N. Paul is behind a tree
 N. Mi. hides behind the big tree
 N. Mi. is hiding so they won't see him
 N. Mi. suddenly spots them
 Mi. Now it is my chance
 N. I'll have some fun thinks Mi.
 N. Mi. is hiding behend the tree
 N. Mi. sees them and wants to have some fun
 Mi. I think I will scare them
 N. Mi
 Mi. Im going to have some fun
 -- As they were picking pebbles a by comes alone
 -- The boys peeking from behind the tree
 -- the boy sees the girls making the snowman
 -- I'll really scare them!
 -- What a plan hey-hey
 -- A boy is watching them
 -- I'll breuct it
 -- The boy is highing behind the tree

N. Mi. stands behind a tree
 -- Mi. is hiding behind the tree
 -- I'll sick them
 N. Mi. is hiding behind a tree
 N. Mi. is micking
 N. Mi.
 N. Mi, is hiding behind the tree
 N. Mi. is hiding behind a tree
 -- Mi. is watching them from behind a tree
 -- Paul is hiding behind a tree
 -- I can't see that mony rocks
 -- Then Bill came wlking along and say the girls
 -- The boy is watching them
 N. Mi. is behind a tree
 N. Mi. is hiding behind a tree
 N. Mi. is going to play a trick A. & J.
 -- While the girls are talking Peter is sneaking up
 on them
 -- They pick up good fat stones
 -- Mi. looks from behind a tree
 -- While they are getting them Mi. is watching
 -- Jack sees them

2/12

-- Mi. creeps behind the snowman when Alice and Paul
 are busy
 N. Mi. sneaks up behind the snowman
 -- Now he is behind the snowman
 -- I'm hiding behind it
 -- The boy rund behind the snowman
 N. Mi. goes behind the snowman.
 N. Paul is behind the snowman
 Mi. I will sneck behind the snowman
 -- friend tries to crim up and sker them
 -- I will hide behind the snowman
 N. Paul is snecking up behind the snowman
 N. Mi.creeps behind the snowman
 N. He gets to the snowman before being seen
 N. Mi. sneeks behind the snowman
 Mi. made it
 Mi. first i'll hide behind the snowman
 N. Mi. sneaks up behind the snowman
 N. I'll hide behind here and scare them
 N. Mi. creeps up on the unsuspecting girls
 Mi. I will hide behind here
 Mi. I'm going to hide behind the snowman
 -- He hid behind the snowman
 -- He hiding behind the snowman
 -- He hides behind the snowman and they can't see him
 -- I'll scare them right out of there underwear!
 -- I'll sneak behind it and have some fun
 -- The big boy hides behind the snowman

-- I'll braun is ock
 -- The boy is behind the snowman
 N. Mi. hides behind a snowman
 M. Mi. hides beind the snowman
 -- - - - -
 N. Mi. snuck up behind the snowman
 -- - - - -
 N. Mi. is hiding behind the snowman
 N. Mi. sneaks up behind the snowman
 N. Mi. is hiding behind the snowman
 -- He sneaks up behind the snowman
 -- He hid behind the snowman
 -- Jack is sneaking behind the snowman
 -- then he snuck behind the snowman
 -- He snuck up behind the snowman
 N. Mi. runs behind the snowman
 N. Mi. sneaks up behind the snowman
 N. Mi. hides behind the snow-man
 -- Peter hides behind the snowman
 -- Tom snecks up behind the snowman
 -- He walks behind the snowman and peers to see that
 -- the girls don't see him.
 -- He sneaks behind the snowman
 -- He sneaks up behind the snowman.

2/14

-- Paul gets scared of the sound
 -- J. heres the noise and wonders where the noise is
 -- coming from
 Mary. What was that!
 -- Did you here anything?
 -- The girls are puzzled
 J. What was that
 J. What was that
 J. What was that
 -- Whow was that?
 -- What was that?
 J. What's that nouse?
 J. What is that? I am scared
 J. What is going on?
 J. Hey what was that?
 J. Oh my gosh
 N. J. gets scared
 J. who said that?
 J. What was that?
 J. What was that?
 J. What was that
 J. I think I hered a nosie
 -- They wonder what that noise was
 Girls. What was that noise
 -- They are wondering who said that
 -- What was that!

-- Whats that noise
 -- The bou wonders what the noise is
 -- Whats wrong J.
 -- They are scarde of the snowman
 J. What is that
 A. What was that
 -- That was that
 J. Was that a ghost
 A. din't you say something
 -- Who is it
 J. Whose doing that?
 J. Who is it
 Shelly. What's that?
 Mi. What was that
 -- The girls are scared
 Girls. What was that
 -- aye aye gage! What was that
 J. What is that?
 J. What is it?
 N. A. & J. are puzzled
 P. What was that -- Joane gets scard
 -- Alice wonders what that voice is
 P. I heard a noise
 -- Carols scared

2/16

A. Did the snowman talk Paul
 A. The noise is coming rrom the snowman
 -- The snowman did it
 -- It's the snowman
 Girl. Is the snowman talking?
 A. It's the snowman
 A. It came from the snowman
 J. it came from the snow man I think
 A. his eyes are gone
 -- It came from the snow man
 A. Its the snowman making that noze
 A. It came from the snowman
 A. It's the snowman
 A. It's coming from the snowman
 -- It coming from the snowman
 A. The snowman spoke
 A. the snowman said it
 A. It's coming from the snowman
 A. It cam from the snowman!
 J. your reght
 A. It's the snowman
 He. its from the snowman
 Girls. The snowman talked
 She. The snowman said that
 -- But! But... he cant talk
 -- The snow man did it

-- The girl thinks the noise came from the snowman
 -- See it dosne talk
 He. The snowman is a ghost
 A. The snowman said it
 J. Ti sure has
 A. the snowman
 J. He really is alive isn't he?
 J. it came frome there
 -- The snowman must be talking
 A. Its the snowman
 A. Its coming from the snowman
 A. It's coming from the snowman
 -- C..C.. Could it be the snowman
 -- It is comeing from the showman
 A. Its coming from the snowman
 -- the snowman talks!
 J. Its coming from the snowman
 A. It is talking!
 A. It came from the snow-man
 A. It must be the snowman
 -- Ales says she heard something
 E. its coming from the snowman
 -- Alice heard it too
 E. The snowman did it

2/17

-- Carols even more scared
 P. I am really scared Alice
 J. lets look behind the snowman
 -- Mary and Jane are scared
 Girl. I am scared
 J. I am scared, eek.
 J. I am scared
 -- I'm skared arn't you?
 J. it mit be real
 P. Oh no
 -- I'm scared. Not me
 J. I'm scared
 J. How could it? I'm shivering
 J. Lets get out of here
 J. I'm afraid. gulp
 J. Let's get out of here
 J. do you think its alive
 J. Let's get out of here
 J. Let's get out of here
 J. I'm scared
 J. Im afraid!
 -- The boy got frightened and shivered all over
 Girl. I'm scared
 -- They are curius
 -- I'm scared

-- I'm scared
 -- They are scared
 -- I thot I hear it tulk
 -- They are scart from the snowman
 J. It couldn't be that
 A. What should we do
 -- - - - -
 J. I'm scared are you?
 A. I Im s scard
 -- I'm skared
 J. I'm scared
 N. J. is getting scared
 Shelly. I I Im scared
 Mi. I am afraid
 J. Oh no we made a spooky snowman
 Mary Im scared
 Carol. Im afraid
 N. J. & A. are scared
 J. It is magic
 N. A. & J. are getting scared
 P. Maybe its haunted
 -- Joane says she did too
 A. I'm scared (and her knees are shaking)
 -- Paula begins to tremble

2/19

-- Paul and Alice come close because of the sound
 N. A. & J. come together therey re afraid
 -- They are very frightened
 -- They don't know what to do
 A.& J. EEk its from the snowman
 -- The snowman is talking again
 -- It talks very much too
 J. I'm scared
 A. me too
 -- A. grabes P.
 -- Now are you scared Yes!
 N. A. & J. are scared
 A.& J. I am skared arnot you
 J.& A. Help!
 A.& J. Help!
 A. I'm scarered!
 A.& J. I'm scared
 A. Im afraid.
 A. Im scared
 N. Alice Jane are scared.
 A.& J. oof
 A.& J. lets get out of hear!
 -- They both got frightened
 -- There both scared
 -- They are scard

-- each
 -- Save me
 -- They are really scared
 -- Im scard arn't you
 -- They are scade
 A.& J. Help! Help!
 -- Help say A and J. at the same time and start hugging
 each other for dear life
 -- - - - -
 J. I'm too scard to move
 -- lets go into the house
 -- Im going to go home
 A. Hlep!
 N. Alice and J. are grabbing each other
 -- They get close to each other
 Mi. Come on let get out of here
 Sue Now I'm afraid
 -- The two girls hug themselves together
 -- Quickly the girls hugged together
 Carol. What shall we do
 N. J. & A. are really scared
 A.& J. I'm scared
 N. A. & J. huddle to gether
 P. Let's go home
 -- Ales and Joane jumped to each other
 -- They are so scared they come close together
 -- They held on to each other
 -- The girls hang on to each other
 -- Paul pulls Alice toward the house
 A. Lets get out of here
 -- They start to run
 -- They start to un
 J. Lets go
 J. lets go out of here Alece
 -- Come on lets go home
 J. lets get out of hr
 P. lets go
 -- Lets get out of here and fast
 -- A. & J. are going to go home
 J. let's go
 J. I don't know about you but Im geting out of here
 J. I'm real scared, lets go
 A. I'm geting out of here
 A.& J. lets get out of here
 J. lets get to the house
 J. Let's get out of here
 J. Lets run
 J. lets go
 J. Im going
 -- The boy grabbed the girls hand
 Girl. lets go home
 -- She wants to run

-- lets go hide somewhere
-- Lets get out of here
-- They begin to run
-- leat go home
-- They are running away
N. A. & J. ran of
A. Run
J. Run
J. well I'm going come on
J. come on
-- lets go
J. lets go
N. Alice and J. are running to the house
A. Lets get out of here
Mi. Come on let get out of here
J. Lets go
-- and started running away
Girls. Let's go
J. come on A. lets go to the house
A. & J. Lets run into the house
J. come on lets go
-- Alice and Paula start running for home
-- Joane wants to run away
-- Alice holds on to Eljs's hand and starts to run
P. Come on lets go home
Carol Come on

LECON 3

3/1

L. - - - - -
 -- Alice met Line
 L. Want's your name
 L. Hello
 -- Hi Alice P. She is saying Alice
 -- Hello L.
 -- Hi L.
 L. Hi, how are you?
 L. Hi A
 L. Hellow A,
 A. Hellow
 J. Hello!
 L. - - - - -
 L. Alice Hi
 L. Hallo L
 L. Hello
 -- How amny people are ther in yore famly
 L. Hellow Alice
 L. Hialow
 L. Would you help me Alice
 -- Line is telling Alice something
 -- Ellen was talking to Alice
 L. Hi Alice
 L. Hello
 Patey. hi sue
 -- Hi there
 -- Hello what is your name
 -- Hello there
 L. Hallo
 L. Hellow
 L. Hello Alice
 L. Hello
 L. Hello
 L. Who are?
 L. Good morning A
 L. What are you doing
 -- Hello Alas
 -- Hello Leen
 -- I am leen
 L. Hi A.
 -- Alis with Lean
 L. Hello. My name is Line
 L. Good morning Alice
 L. Hi Alice How are you
 -- Elise is listening to Line talking very excited
 L. Hi
 A. What
 L. I can't find him

A. Fine who
 L. Hi I am Line
 L. Alice would you come to my party

3/2

L. Who's that
 L. whats your name
 L. Oh your name is Alice
 -- Line is askinf Alice her name
 -- Who are you (A).
 P. Who is it
 L. Who are you?
 L. Where is your family
 L. Who are you?
 L. Whats that
 L. Who are you
 J. Who are you?
 L. - - - - -
 L. Who's that
 N. Question
 L. Wou are yo
 A. are you an orfan
 -- How amny are in your family?
 A. How are you
 L. You know that old trunk I need to move it
 -- Line is point ing to Alice
 Ellen. whats your name
 L. Who are you
 -- Whats your name?
 -- Paty asked her a question
 -- Where did you get that shirt
 -- Thats a pretty dress you have
 -- Are you Jaceline
 L. Who are you
 L. What your name
 L. What is this
 L. What is your name
 L. Whats your name?
 L. What is your name?
 L. Who is that
 L. Show me something
 L. Who are you
 L. Who are you
 L. What is that
 -- Lean asking Alisn a question
 L. How old are you?
 L. How are you this morning?
 L. Where were you Alice
 -- Who are you
 L. Who are you
 L. You maen you don't know

L. Whats your name
A. I don't really know

3/3

A. - - - - -
-- My name is Alice
A. Yes my name is Alice
-- Alice is telling her name
-- I am Jane
A. Alice
-- I am A.
A. They are here
A. I am Alice
A. do you mean me
A. I am Alice
L. I am line
A - - - - -
-- thats me you bum
L. I L.
A. I am Alice
-- No there are 6 in are famly
-- I am nuber one
-- I an A.
A. Do you want me to move it
-- Alice is pointing to herself
-- My names Alice
A. I am Alice
-- My name is Alace
-- My name is Sue
-- I'm Sally
-- Who is he
-- Yes I am
A. I am Alice
A. My name is A
A. I am Alice
A. I name is Alise
A. my name is A.
A. I am A.
E. Do you want me to show you something
A. I am Alas
A. I am Alees
A. this is a blouse that goes with my skirt
-- Alis saing me
A. I am nine
A. I'm fine thank-you
A. I am eleven years old, How old are you
L. I am five
-- I'm Elise!
A. Alice
A. How should I know
A. My name is Alice
A. Do you really want me to come

3/4

L. Who that
 -- Thats my brother
 L. Is that your brother Mi.
 L. Who is that
 -- This is my brother
 P. Mi.
 -- Who is she?
 L. How is that
 L. Is that your brother
 L. Who's that
 L. is that your brother?
 J. Then who is He
 L. - - - - -
 L. Who that
 L. Whos that
 L. Who'n that
 -- Is he your brother
 -- That makes two Alice
 -- I see Mi.
 L. You and Michele can move it
 -- Line is pointing to Alice and the boy
 Ellen. Look at him his name is Micheal
 L. He is boy, you girl
 -- That's my brother
 Paty. Do you know that is
 -- Is that your boy friend
 -- Who is the other one
 -- Now let's start. This is Tome
 L. Is that your brother?
 L. Whos he
 L. It is Michel
 L. Is he your brother?
 L. Who is that?
 L. Who is he?
 L. He is T.
 L. That is Mi.
 L. Who is that?
 L. Who is that
 L. Who is that
 -- Mashell Alis and Lean
 L. Who is that
 L. Who is coming
 L. Hey Alice here comes Michell
 -- Hey Michel come on
 Mi. Alright
 -- Whi is he? Is he your brother
 A. This is my brother
 L. I mean him in that picture
 L. Do you know him?
 L. Jeff is coming

3/5

L. Who's thst
 -- That's my little brother
 L. Is that your brother Paul
 L. Who is that?
 -- And he is my boy friend
 P. Paul
 -- Who are they?
 L. How is that tox.
 L. Is he too
 L. and who is that
 L. are they your brouthers?
 J. and who's this
 L. - - - - -
 L. Whos that
 L. Whos that
 L. and that
 -- Is he your brother to
 -- and that makes three --
 -- I saw Pole and Mi.
 L. Paul can help too
 L. I have two brothers
 -- Look at the little one his name is Paul
 L. Two boys
 -- There's my other brother
 Paty. who are those boys
 -- That's my boy friend
 -- I think I know their names
 -- Here is his brother Bill
 L. and is that your brother?
 L. and he
 E. Mi. and P
 L. is he your brother?
 L. Do you know him?
 L. Who is he?
 L. It's F. and P.
 L. Are they brothers
 L. and who is that?
 L. Who are they
 L. Who are there two people
 -- Pall Mashell Alic and Lean
 L. Who are they
 L. His name is Paul isint it
 A. Come on Line lets go and see Paul and Michel Maybe
 we can play tag
 -- Is he your brother too
 A. This is also my brother
 L. He has a younger brother too
 L. and him?
 -- And so is he

3/6

A. P. and Mi.
 -- Is that your biggest brother
 A. They are my brother's
 A. That is Mi. and P.
 -- He is cute
 A. Then
 -- they are Mi. and P.
 A. They are my brothers Mi. and P.
 A. These are my brothers
 L. and who is that
 A. They are my brouthers
 J. These are my brothers Paul and Michele
 A. Are those my brothers
 -- Brothers
 L. Thats My brother
 A. They are Pete and Mike my brothers
 -- yes they are brother ob my brothers
 -- You can coun't good
 -- They are my brothers.
 A. I dont if we can
 -- - - - -
 A. Those are my brothers
 A. Joey and George
 -- Whats his name?
 Sue I don't know
 -- So is that one
 -- Do know him
 -- Is Tom the oldest?
 A. Yes they are both my brothers
 A. these are my brothers
 A. Michel and Paul
 A. Yes, that is Mard that is Paul. They are my brother
 A. These are my brothers
 A. He is my brother M.
 A. F - - - -
 E. They are brothers
 A. This is Michel and this is Paul
 A. They are my brother
 A. These are my brothers
 -- Pall and Mashell are staing their
 A. They are my brothers
 L. He is your youngest brother
 A. Michel is my brother and Paul is his friend
 -- Those are Paul my brother and Mi, my brother
 -- - - - -
 A. These two look like brothers
 A. Yes thess are my brothers
 A. Why are boys coming

3/7

L. Who's that
 -- No that
 L. Who is he
 L. Whom is that
 -- That's my dad
 P. Who is that
 -- Who is he?
 L. I think I know him do I
 L. Is he your P
 L. who's that
 L. Who is he
 J. Is that your Daddy
 L. He is my papa
 L. Whose that
 L. Who
 L. Who is he
 -- Is that your father
 -- You Dad makes four
 -- That is a man
 L. Can Help too
 L. You've got a dad
 -- and look at him
 L. He is man
 -- Ther's my dad
 Patty. who is that man
 -- That's dada
 -- Guess do you know
 -- This is their father
 L. Who is that
 L. Who's he
 L. There is Pa.
 -- Is he your father Alice?
 L. Is that your father.
 L. Who is he
 L. It is Father
 L. Who is that E.
 L. Who is that?
 L. Look at the man
 L. and whom may I ask is this?
 -- father with Alis and lean
 L. Who is he
 L. He is your father!
 L. Alice theres your dad I guess he wants you. Hello
 Mr. Jones
 -- Who is he?
 L. Who is this
 -- That is their farther
 L. Who is he?
 A. This is my father

3/8

L. I don't know
 -- Gese what his name is
 L. Is that your Father
 L. That is my father
 -- Whats he wearing
 P. Who is that
 -- Mama?
 L. How is he
 L. What is his name?
 -- - - - - -
 L. is he your father?
 J. What is his name?
 L. - - - - -
 L. Who is that
 L. Whos that
 L. Who is he
 -- Dose he work hard
 -- Yes it dose
 -- What is his mame
 L. Dad has got to work
 L. Have you got a dad Alice
 -- and whos that
 -- Whats his name
 -- Guess whats his name?
 Sue. He is my teacher
 -- Do you know him
 -- He is my dad
 -- He tal, isn't he?
 L. What is his name?
 L. Is he your father
 L. Who is this Man Alice?
 L. What is his name?
 -- - - - - -
 L. Is he your dad
 A. He is my F.
 L. Who is it
 L. What is his name?
 L. Is that your father
 L. Could you tell me or do I have to guess
 -- Lean asking Alis a quarstn with father
 L. What is his name?
 L. Is he nice?
 L. Where is his work?
 A. I guess he didn't have any unless he forgot it.
 Hey Daddy did you forget your work
 F. No I didn't have any
 -- He is my father
 L. Do you know who he is
 L. Do you know who he is
 L. Is he your father
 -- - - - - -

3/10

Pa. Yes I am papa
 -- My name is Pat
 Pa. Yes I'm her Father
 Pa. Hello Line
 -- I like you both
 -- I
 -- I am papa
 Pa. I am papa
 P. I am a Dr.
 Pa. She is my daughter
 Pa. I am her Father
 Pa. I am her father
 Pa. I am here brother
 -- That's me the great P.
 Pa. In L.'s Pa
 Pa. I am her father
 -- I am the farther of 6 counting me
 -- You men you were conting us?
 -- I am the father of A.
 Pa. I can help
 Pa. I am her Dad
 -- I'm her father
 -- I am mr. tebo
 -- My name is Frank
 Pa. He says who is your friend
 -- I'm her dad
 -- These are my children
 -- She is my neice.
 Pa. Yes I am her Papa
 Pa. Yes I'm her father
 -- I am Presentatear
 Pa. Yes, I am there papa
 Pa. I am father
 Pa. I am her pa
 Pa. I am father
 Pas. I am E's father
 Pa. I am Alas's father
 Pa. Yes I am her father
 -- and my name is Mr. Trainer
 -- father saing me with Alis and Lean
 Pa. Where Michel
 Pa. I must go to work
 Pa. Well see you later Line
 L. Okay
 -- I'm Mr. Johnson
 Pa. Yes I'm Alice's father
 Pa. Yes I'm her father
 Pa. This is my daughter
 Mr. Gray. Im in a hurry

3/11

N. Papa. A., P., M., and L.
 -- This is John
 Pa. This is my son Michel
 E. and this is Michel
 -- Thes is my son
 -- He is saying Michel
 -- he is Mi.
 -- He is my son
 Pa. This is my son Mi.
 Pa. and Mi. is my son
 Pa. he is my son
 Pa. And this is Mi.
 N. come home
 -- This Mi. - P.
 Pa. This is Mi.
 Pa. and this is Mchel my son
 -- this is my son
 -- one, two
 -- I am the father of A. and M.
 Pa. Michele can help
 Pa. - - - -
 -- and this is my son Michael
 -- and this is my son Joey
 -- Here's my other son
 -- This is my son Bill
 -- This is my son
 -- Here is my other son
 Tom. this is your cousin
 Pa. This is my son Mi. Mi. meet L.
 Pa. This is my son Mi.
 -- Hello Line
 N. Alice, Mi, P. and papa
 Pa. This is my son Mi.
 Pa. this is my son Mi.
 Pa. it's T
 Pa. Here is my son
 Pa. and this is my son Mi.
 Pa. and my son Mike
 -- and this is my son Mi.
 -- Alis fathe Lean and Mashel
 Pa. Hereis Michel
 Pa. This is Michel he is my son
 Mi. I dad
 Pa. Hi Mi. what did you do today
 -- This is Michele the oldest
 Pa. that is my son
 Pa. Here is my son
 Pa. This is my son
 Mr. Gray. who is the young boy.

3/12

A. U
 -- This Peater
 Pa. They are my children
 Pa. and this is Paul
 -- This is my son also
 -- He is saying Paul
 pp he is P.
 Pa. He is my son to
 Pa. and this is P.
 Pa. They are my children
 Pa. They are my children
 Pa. and this is Paul
 -- - - - -
 -- These are my children
 Pa. This is Puel
 Pa. and thin in Peter my son also
 -- and this is pule my other son
 -- one two three
 -- I am the father of A, Mi, and P.
 Pa. Paul can help
 -- and this is Paul
 -- and this is my other son Paul
 -- and my other son George
 -- Hers my other son
 -- This is my other son Bob
 -- This is another son of mine
 -- He how's every one today
 -- and this is your cousin, to, Billy
 Pa. This is my son. Paul meet Line
 Pa. And this is my family
 -- Hello Line
 -- - - - -
 Pa. and he is also my son. He is Paul
 Pa. This is my other son Paul
 Pa. these are my children
 Pa. Here is my other son
 Pa. and this is also my son, Paul
 Pa. and my other son Paul
 -- And her is my smallest son and his name is Paul
 -- father mashel pall lean and Alis
 Pa. This is Paul
 Pa. This is my youngest son Paul
 A. and Here's Paul
 Pa. Hello Paul
 -- and Paul the youngest
 Pa. This is my other son
 Pa. and here is my other son
 Pa. and this is my youngest son
 -- - - - -

3/13

-- - - - - -
 -- This is my dad
 N. This is his children
 N. and this is Alice
 -- That is my brother
 -- He is saying hello
 -- Hello Line
 N. Hi kids
 N. Who are these people?
 N. This is a family
 N. They are his children
 N. These are some of the people in the films you see.
 N. come home
 -- See Line
 Mi. Who is this Lene
 -- They are a family
 L. Which one is missing
 -- There are five in your family
 -- I am teacher
 N. Hi!
 -- The Professor is waving
 Prof. is the family
 -- Mr. Tibo has three children
 -- Hi Sue how do you do
 -- and that is my grampa
 -- Do you like them
 -- Hi how's every one today
 -- Well I'll be
 Prof. Hallo L. This is a family
 Prof. this is the Cowells
 -- - - - - -
 -- - - - - -
 -- This is the _____ family
 Pa. these are my family
 Prof. This is Pa. T. and Pau.
 T. That is my whole family
 Teacher What are their names Leen
 T. Lean this is only part of the family
 -- and now we've got all of you except your mother
 -- lets see we've got L, A, Mi, P, Teacher
 -- father Pull mashell Alis lean and teacher
 Prof. They are a family
 Prof. They are a family
 Prof. Hello Mr. Jones, Paul, Michel, Alice, Lina
 -- This is the Johnson family Line
 -- - - - - -
 -- Hello Mrs. Brown
 N. Here is father daughter son and youngest son
 -- Mr. Ross just came to say Hello

3/14

Pa. Mi, A. P, are my kids
 -- Is this your mme
 A. This is my mother
 -- and this is mother
 -- this is my mother
 A. Mother
 -- Who is missing?
 A. She is my Ma
 A. This is my Ma
 A. This is Ma
 A. Do you no who that is.
 L. This is my Maman
 A. Here is my mother
 A. That's ma L. This is Ma Line
 A. and this is my mother
 -- this is the one missing
 -- Yes, here is my mother
 -- Theis is my Mother
 A. Mother might help
 -- - - - -
 -- and that is mother
 A. This is my mother
 -- here is my mother
 -- This is my mother
 -- That's mom
 -- Here's my mother
 -- This is my aunt
 A. Yes L. There is one more mere my ma
 A. This is my Mother
 -- Micheal, Alice, Paul belong to me
 Ma. These ar my family - A, P, and Mi.
 A. This is my mother
 A. This is my mom
 A. This is my Momo
 E. That is my mother
 A. This is my mother
 A. and this is my mother
 -- and who is this?
 -- Lean and Alis with mother
 A. This is my mother
 A. This is my mother
 A. Oh thers Mommy out for a stroll
 L. Hello
 -- and this is my mother
 A. This as my mother
 A. Here is my mother
 A. This is my mother
 -- - - - -

3/15

-- --
 -- My name is Jousie
 Ma. yes I am her mother.
 A. Hello mother
 -- I am cute
 Ma. I am mother
 -- Mama
 Ma. Yes I am her Ma
 Ma. I am her Ma
 Ma. I am a mother
 Ma. I am her mam
 L. This is my Maman
 Ma. I am her mother
 A. That's ma
 Ma. Im Ma Lene
 Ma. I am her mother
 -- I am the mother
 -- I split up
 -- I am the mother
 Ma. Me help move the trunk
 -- I was a girl
 -- Im her mother
 -- I am Mrs. Tibo
 -- My name is Mary
 -- I am Mary
 -- Yes I'm mom
 -- My name is barbie
 -- I am your aunt
 Ma. Yes that is right I am her Ma
 Ma. Yes I am
 -- --
 -- --
 Ma. I am Momma
 Ma. I am her mom
 Ma. I am Mrs. smart
 Ma. I am her mother
 Ma. I am Alas's mother
 Ma. and A. is ny doater
 Ma. I'm A's mother
 Ma. me with Alis and lean
 Ma. I am Paul and Michel's mother
 Ma. I work in the house
 Ma. I've been looking for you tpp. Line your mother
 wants you and Alice its time for supper.
 -- I'm Elises's mother
 -- --
 Ma. I am Alices mother
 Ma. Here is Alice
 Ma. Don't ask me ask your father

3/16

-- --
Ma. They are all my children
N. and here is mother, Pull, Micshell and Alice
-- These are my kids
Ma. These are my children
-- a family
Ma. We are all a family
Ma. These are my children
Ma. These are my children
Ma. They are my children
Ma. and these are my children
Ma. My children
-- --
-- This is my family
Ma. I take care of them
-- these are my children
-- Now were together
-- I am the mother of A. Mi. and P,
Ma. We can all move it
-- and these are my children
-- and they are my children
-- These are my children too
-- come home now
-- and thease are my kids
-- such nice children
-- These my children I love them
-- and these are my sons
-- and this is A, P, Mi. My family. Bye.
Ma. and this is my family
-- --
-- --
Ma. These are my kids
Ma. These are children
Ma. They are my kids
Ma. and this is my family
Ma. and these are my children Paul, Alas, Michel
Ma. L. this is Alas, Mike and Paul
-- and these are my children
-- mother mashell Pall Alis and lean
Ma. These are my children
Ma. These are my children
Ma. Here are all my noddy children
A. See you later Line
L. Okay good-bye
-- and my three children, Paul Eljse and Michele
Ma. This is my family
Ma. These are my three children
-- Here is mother daughter son and youngest son
-- --

LECON 4

4/1

Mi. Alice, Paul come here for a minute. I know a game
 we can play
 Mi. alis, paol come here
 Mi. Come on lets go
 Mi. come here P, A.
 Mi. Alice and Paul come here
 Mi. Come here
 Mi. Come here Alice and Paul
 -- Come here you two
 -- Alice, Pol come here.
 Mi. Come A. and O.
 Mi. come here.
 Mi. Let's play house
 Mi. Come Alice and Paul
 Mi. A., P. come on and play
 Mi. Come here P. and A. lets play
 Mi. Come
 Mi. P, play
 -- Alise, Paul come here. We will play a game
 -- can mary and pere
 P. Come on over here Allice and Mike
 Mi. Alice, Paul come here
 Mi. Come on Paul and Alice, lets play circus
 Mi. I have an idea about playing a western like on T.V.
 Different people like you can play the parts
 Mi. Let's play something
 A. Okay
 P. Okay
 Mi. Come here Alice and Paul
 Mi. Alice, you pull him
 Mi. Come here
 -- Alice, Paul come here
 Mi. A and P. come here
 Mi. come here Alice and P.
 -- Come on Alice and Paul
 Mi. Come and Play Something
 Mi. Come here ALice and Paul we will a game
 Mi. Would you two please come here?
 Mi. Come Alice and Paul
 Mi. Mi. Aleis and Paul come here
 Mi. Come here Alice. Come here Paul
 Mi. Paul and Alice come here
 Mi. Come here A.
 -- Alice, Paul come here
 Mi. Come here A. and P.
 -- Alas! Paul! come here
 N. Michel is calling the other children
 E. Comon Guys lets play
 Mi. Come here Alise and Paul
 Mi. Come here Paul and Alice and play
 Mi. Come here! Alice and Paul

Mi. Alice and Paul come here!
 Mi. Alice and Paul, come here!
 Mi. Alice and Paul, come here
 Mi. Come on Alis, Pul

4/2

Mi. I am the farmer
 Mi. I'll be a man
 Mi. I'm father
 -- S is a man
 Mi. I'll be a Mr.
 Mi. I'm an old man
 Mi. I am a man
 -- I am a man
 -- I am a papa or a man
 Mi. I'm a Mr.
 Mi. I'm going to be an old man
 Mi. I'll be the Mr.
 Mi. I am a man
 Mi. I'm the greatest farmer in France
 Mi. I'll be a man
 Mi. I am the man
 -- Mr. looking a Mi.
 -- I will be a man
 -- I am an old man
 P. I am a little old man
 Mi. I'll be the circus master
 Mi. I can play the farmer
 Mi. I will be the farmer
 Mi. I am a man
 Mi. I will be the father
 -- Mi. a man
 Mi. I am a man not a boy
 Mi. I am going to play as Mr. Jack
 -- Mi. a man
 Mi. I shall be a farmer
 Mi. I will be the father
 Mi. I will be the man
 Mi. I will be a man
 Mi. I am a Mr.
 Mr. I'm a Mister
 Mi. I am a man
 Mi. I am a Mr.
 -- Paul is Mr.
 Mi. I'm going to pretend I'm a man
 -- I'm going to be a fat man
 -- Mi. is
 Mi. I will be the man
 E. I'm going to be a rich spanish man
 Mi. I'm a man
 Mi. I'll be the husband

Mi. I am going to be an old man
 Mi. I can be a man
 Mi. Lets play and I will be the man
 Mi. Look here! I am a man
 Mi. I will be the man

4/3

A. Who will I be?
 A. What will I be
 A. Who am I?
 -- A. is asking a question
 A. What will I be?
 A. Who am I?
 A. Who am I?
 -- What am I
 -- Who am I
 A. What am I going to be?
 A. Who am I going to be
 A. Who will I be
 A. Who am I
 A. Who am I supposed to be?
 A. What will I be?
 L. How am I?
 -- - - - -
 A. What will I be
 -- went
 A. What am I going to be
 A. Who will I be?
 A. What can I be
 A. What about me?
 A. Who am I?
 A. Who will I be
 A. question
 A. Who am I?
 A. Who am I going to be
 -- Quset?
 A. What am I?
 A. What am I.
 A. What am I?
 A. Who shall I be?
 A. Who am I?
 A. Who am I?
 A. What am I?
 A. What am I?
 A. asked a question
 A. Who am I going to be
 -- What can I be?
 -- Alice is asking what is she
 A. Who will I be?
 J. Who am I going to be?
 A. Who am I?
 A. What am I going to be?

A. Who am I going to be?
 A. What can I be?
 A. What will I be?
 A. Well, what can I be?
 A. What will I be

4/4

Mi. You will be my wife
 Mi. You will be a woman my wife.
 Mi. Your mother
 Mi. go to stor
 Mi. You can be a Mrs.
 Mi. We're married
 Mi. You are my wife
 -- Your are my wife
 -- Us two are married
 Mi. You can be dame
 Mi. You are going to be my wife
 Mi. You will be my wife
 Mi. You are my wive
 Mi. You can be my wife
 Mi. You be my wife
 Mi. You are my wife
 -- Mr. Mrs. Mi. A. she the same
 Mi. You will be a woman
 -- You are an old lady mary
 P. You are going to be a little old lady
 Mi. You will be my wife
 Mi. You can play thr farmers wife
 Mi. You will be my wife
 Mi. You are my wife
 Mi. You will be my wife
 A. & M. Mother and Father
 Mi. A. you are my wife
 Mi. You can be Mme.A.
 -- A and M. man and wife
 Mi. You a farmers wife
 Mi. You will be the mother
 Mi. You will be the woman
 Mi. You shall be a old lady and also my wife
 Mi. You are my wife
 Mi. You are my wife
 Mi. Your are my wife
 Mi. You are my wife
 -- Alice and Paul, Mrs. and Mr.
 Mi. We are an old man and lady
 -- You can be my wife.
 -- Alice and Michael are the mother and father
 Mi. You can be the lady
 E. You will be my wife
 Mi. Your a woman

Mi. You can be my wife
 Mi. You are going to be my wife!!
 Mi. You can be my wife
 Mi. Alice, you will be my wife
 Mi. You can be my wife
 Mi. You will be my wife

4/5

A. Who will Paul be?
 A. What will Paul be
 A. Who's Paul?
 N. was P. to be in it
 A. What will P. be?
 A. Who Paul going to be
 A. Who is Paul going to be?
 -- What is Paul?
 -- Who will Paul be
 A. Who is P. going to be?
 A. Who is P. going to be?
 A. What will Paul be
 A. Who is Paul
 A. Who can Paul be?
 A. What will P. be Mi.
 L. How is Paul?
 -- - - -
 A. Then what will little Paul be
 -- Want can Pete be
 A. But what about Mike
 A. What will Paul be?
 A. But what Paul play in the game
 A. What will Paul be
 A. Who is Paul?
 A. Who will Paul be
 P. question
 A. Who is Paul?
 A. Who will Paul be?
 -- What about P?
 A. What is Paul going to be?
 A. What will Paul be?
 A. What about Paul?
 A. What shall Paul be
 A. What is Paul going to be?
 A. What is Paul?
 A. What is Paul?
 A. What about P?
 A. Can I be our donkey?
 A. What is Paul?
 -- But what can Paul be Marshall?
 A. What would Paul be?
 Mi. We can use Paul
 J. What about Rodney who is he going to be

A. What is Paul?
 A. Poor Paul has not a part
 A. Who is Paul going to be?
 A. What can Paul be?
 A. What will Paul be?
 A. What about Paul? He has to play.
 A. What will Paul be

4/6

Mi. Paul will be the donkey!
 Mi. Paul will be a donke
 Mi. He'll be the donkey
 M1. P. is a donkey
 Mi. Paul can be a donkey
 Mi. He'll be the donkey
 Mi. He will be the donkey
 -- He is a donkey
 -- he will be a Jackass
 -- He can be a Hee-Haw pony
 Mi. P. will be a donkey
 Mi. Paul can be a donkey
 Mi. Paul is the donkey
 M1. P. can be the donkey
 M1. Paul will be our Jackass
 Mi. He is a donkey
 -- Pael lik a mule
 Mi. He will be a muil. I will put ears on him
 -- a donkey
 P. He is going to be a donkey
 Mi. Paul will be a donkey
 M1. Paul can play the donkey
 M1. He will be the donkey
 M1. He is our donkey
 Mi. He will be the donkey
 -- Paul is a donkey
 M1. Paul is a donkey
 M1. Oh he can be a donkey
 -- P a donkey
 M1. He is going to be a donkey
 M1. He will be the donkey
 Mi. He will be our donkey
 M1. He can be a donkey
 Mi. He'll be a donkey
 M1. He is a donkey
 Mi. Paul is our donkey
 M1. He is our donkey
 M1. Paul can be a donkey go to town
 M1. P. is to be a donkey
 -- He can be our donkey. I will to put ears on him
 M1. Paul is a donkey
 M1. Use these ears to make him look more like a donkey

E. He will be our donkey
 Mi. He'll be a donkey
 Mi. He can be the donkey
 Mi. He can be the donkey
 Mi. Paul can be the donkey
 Mi. He is our donkey
 Mi. He can be a donkey
 Mi. He will be the donkey

4/7

A. But where and what good will a donkey be?
 A. letts go on a trip
 A. What will he do?
 A. Where will we go
 A. Where shall we go
 A. What will we do
 A. Where are we?
 -- What are we going to play
 -- What will we do
 A. Can you ride him?
 A. Where are we going?
 A. What for?
 A. What do me do
 A. What do we need a donkey for?
 A. Where will we go
 L. Where are we going?
 -- Alas is asking a question
 A. I don't get it Mike
 P. either do I
 -- wiht is the town
 A. What are we going to do
 A. Where will we go?
 A. Where can we play the game
 A. But where will we go?
 A. Where are we going?
 A. What for.
 -- P. Mi. A. a question
 Mi. Whar are we doing?
 A. Then where can we go
 A. Whate do we do?
 A. What are we going to play?
 A. Where will we go?
 A. What do we do now?
 A. Where shall we go
 A. Where are we going?
 A. What's he for?
 A. What is Paul supposed to do.
 A. Where are we going?
 -- What shall we do?
 A. What are we going to play?
 -- The were can we go?

A. What is the background?
 A. Where is the store?
 J. Why do we need a donkey
 A. What will we do?
 A. What are we going to do
 A. Where are we going to be?
 A. Where can we go?
 A. Now what will we do
 A. What do we need a donkey for?
 A. What will we do

4/8

N. Alice, Michael, and Paul will live in a village
 and Paul will be rode on.
 N. the go to the market
 N. Mr. Labow and his wife and the donkey are going to
 the fair
 -- We will go to town
 Mi. We can pretend there is a town
 N. A, Mi, & P. go to the fair
 Mi. We are going to market
 -- They are going to market
 N. The children will go to market
 -- We'll pretend we're going to market
 Mi. We shall go to town
 Mi. So he can win a prize at the fair
 -- We go to market and sell the donkey
 N. A. & M. take their donkey to market
 N. Let's go to market
 Mi. To the fair
 -- gone to market or fair
 Mi. and we will go to a fair
 N. they is the town
 P. were going to a little village
 N. Mi., P, & A. are going to the circus.
 Mi. We will play here in the room but pretend we are
 going to market
 Mi. We will go to the marketplace and buy something
 N. They are going to market
 Mi. We will be travelling to other land
 -- P, Mi, Ma, on a trip
 Mi. We are going to town
 Mi. Will pretend to go to the market
 -- going to market
 Mi. We are going to be farmers going to market.
 Mi. To the village fair
 N. going to market
 N. and of they went to town
 Mi. We are going to the market to sell things
 Mi. We ride him to the fair
 N. Mi. and A. from another country
 Mi. to market

-- Mi, and the donkey
 N. They pretend to go to market
 -- We can berdend that we are going to market
 -- They are going to the fair
 N. They pretend to go to the store
 N. So thet rode away to the fair on their donkey
 N. They go to market
 N. They all went to the market
 N. P., A. and Mike to to the market
 N. A., P. Mi., pretend to go to the market in the town
 N. They are playing 'Let's go to market.'
 N. P.A.Mi., go to the market
 Mi. We will go to town

4/9

Mi. I will ride Pau. to the village
 Mi. I will ride on Paul
 Mi. I'll ride the donkey to the fair
 -- Mi. is gettin on the donkey
 Mi. A. will ride Paul
 Mi. I ride Paul
 Mi. I am getting tierd and going to ride the donkey
 -- Now I ride on his back
 -- I will ride the donkey
 Mi. I'll ride the HEE-Haw pony
 Mi. I'm going to sit on the donkey so I don't have to walk
 Mi. and can give us a ride there
 -- I'll get on the donkey
 Mi. I'll ride P. to market
 Mi. P. will carry me
 Mi. I'm going to ride the donkey
 -- P. acting like a mule for Mi.
 Mi. I will sit on him like this
 Mi. I am gone on the donkey
 P. I'm going to ride on the donkey
 Mi. I will get on the donkey and ride him
 Mi. I will be the one to ride Paul the donkey
 Mi. You lead the donkey while I ride
 Mi. I'll ride Paul
 Mi. I will get on the donkey
 -- Ride Paul
 Mi. I will ride the donkey to twon
 Mi. Ill ride Paul as my donkey
 -- Mi. ride donley
 Mi. I will ride the donkey
 Mi. See I will ride Paul to the fair
 Mi. I climb on the donkeys back
 Mi. I will ride him
 Mi. We will ride on the donkey
 Mi. We can ride him now
 Mi. I will ride Paul

Mi. I ride the donkey
 Mi. be a donkey
 Mi. I will ride Paul
 -- I'm going for a ride on the donkey
 -- Mi. is getting on Paul: donkey
 Mi. I will ride Paul who is the donkey
 E. So we can ride him to the fair
 Mi. I'll ride the donkey
 Mi. I'll get on the donkey
 Mi. I will get on Paul
 Mi. I'll ride the donkey
 Mi. I will ride the donkey
 Mi. I will ride on the donkey
 Mi. I am going to get on him

4/10

Mi. Now you lead the donkey A.
 Mi. you pull pall
 N. A. leds the donkey with Mi. to the fair
 Mi. get going Alice
 Mi. Lets go
 Mi. You pull
 Mi. Alice lead the donkey toward market
 -- gett moving
 -- You puul me and the donkey
 Mi. and you lead him with a rope
 Mi. O.K. lets go
 Mi. You lead Paul, I'll ride on him
 -- You pull the rope
 Mi. A. you can guide P.
 Mi. Pull! pull!
 Mi. go over there
 -- Paul is mule Mi, is getting for a ride A. is leding
 Mi. Alise get a rope and tie it to his neck and pull
 N. go to the town
 P. Alice you lead the donkey to the village
 Mi. You will pull the donkey
 Mi. You will pull us around the room.
 Mi. Let's go
 Mi. Alice, you pull him
 Mi. You will over there
 -- Go Alice
 Mi. A. you lead the donkey
 Mi. You can be leading Paul
 -- A. led the donkey
 Mi. and you will lead the donkey
 Mi. You lead Paul to the fair
 Mi. Alice you take the rope and pull
 Mi. pull Alec
 Mi. You may pull the rope
 Mi. Alice, you lead me

Mi. You pull Paul and me
 Mi. You lead him
 -- Alice pulls the donkey and Mi,
 Mi. You pull me
 -- You lead him to the petend market
 -- Alice is pulling Paul: donkey and Michel
 Mi. You can lead Paul as we go
 E. Go donkey!
 J. ware going to the fair
 Mi. Alice lead the donkey
 Mi. Pull Alice pull me outside
 Mi. Go straight ahead and pull the string
 Mi. Let's go to town
 Mi. Lead the donkey to the market
 Mi. Get going donkey
 Mi. Pull him

4/11

P. You sure have puton a lot of weight latly
 -- - - -
 -- Paul HEE-haw
 -- Paul is mad
 P. Your not riding me
 P. I don't like this
 P. You to heavy Mechal
 -- Do I have to
 -- You are to heavy
 P. I don't want to be a Hee-haw pony
 -- Paul the donkey gets mad
 P. You are heavy get off
 -- Mike is very heavy on Pauls back
 P. Get off me you are to fat!
 P. Your too heavy get off
 P. He is hevey
 -- P. is muile
 Mi. Se he is as stuber as a muil to
 N. P. gone off my back
 Mi. I don't want you to be on me
 N. Paul does not like to be the donkey
 P. I don't want to play the donkey so all just buck him
 off me
 P. He's to heavy for me so I will get rid of him
 P. Get off my back!
 P. Get off
 P. What is going on
 P. I don't like you on my back
 -- P. didn't like Mi. riding on him
 -- P. dose not want to be a donkey
 P. Your not riding me
 F. Your to heavy! I don't want to be the donkey
 P. I can't carry you
 N. P. did not like it

N. Paul gets mad
 N. Now he is angry
 N. P. doesn't like Mi. on his back
 N. Stubborn ass
 -- Michael is to heavy for the donkey
 P. Ouch! you're heavy
 -- P. is gettin real mad
 -- Paul is made and shaking his head
 P. Get off, you are to heavy
 P. Get off me you lazy olaf
 P. No don't ride me. I don't like this
 P. Get off me your not to sit on my back
 P. Get off me!
 P. I don't want him to ride me
 P. Get off!
 P. No no get of you are to heavy
 P. Get off

4/12

N. P. bucks Mi. off
 -- - - - -
 N. The donkey bucks Mi. off his back
 -- P. but Mi. off
 N. P. gets bucked off
 N. P bucked and Mi. fell
 P. Go play your own game
 N. P. bucked of Mi.
 -- I am getting out of here
 Mi. oof!
 -- and bucks him off
 Mi. ouch!
 -- So P. throws Mi. off
 N. P. gets up and Mi. fall down
 Mi. Why did you drop me
 N. He throws him off
 -- P. fefed mi.
 P. I am smarter than that I will buck him
 N. Mi. off P. back
 Mi. So I'll buck you off
 N. Paul gets out from under Mike
 P. That is just what I will do
 P. Good riddance
 Mi. Hlep!
 N. P. got Mi. off
 -- P. jumps and Mi, falls to the ground
 P. I don't want to play this game any more
 -- P. got Mi. off his quick and sent him rolling
 -- P. runs away
 N. donkey mocks of rider
 Mi. Yeow! Oh!
 Mi. Ouch!
 P. That's better

N. So Paul bucked him off
 N. Paul gets up and Michel falls off
 N. Off he goes
 N. Paul buck Mi. off his back
 N. P. quits
 -- The donkey throws Mi. off
 N. Paul runs out from under Mi. and Mi. falls on the floor
 -- I'm goint to buck him off
 -- Paul: donkey butt Mi. off
 N. P. gives a buck and Mike falls off
 N. The donkey aleus Rodney got up and rode away
 N. P. gets up and Mi. falls off P.
 N. P. throws Mi. off his back
 N. P. got up and ran away
 N. P. threw off Mi.
 P. Off you will get
 Mi. Ow!
 N. Paul stands up and Mi. lands on his seat
 Mi. Ouce

4/14

A. Paul runs away like a donkey though
 A. The donkey is running away
 A. the donkey ran away from you
 A. Paul runs like a donkey
 A. The donkey ran away
 A. The donkey ran away
 A. Just as stubborn as a donkey
 -- The donkey ran away
 -- Pol looked like a real donkey running
 A. There goes your Hee-haw pony
 A. The donkey ran away
 A. The donkey ran away ha!ha!
 -- The dockey ran away Mike
 A. Donkey ran away
 A. Our Jackass went away
 L. The donkey ran away
 A. See a real horse
 A. There I see a real muil in mie amadination
 -- They a donkey
 A. Mi. ran away just like a real donkey
 A. The donkey did the natural thing to do when someone rides it when he doesn't want to
 A. There goes the donkey
 A. Runaway donkey!
 A. Paul ran away like a donkey
 A. There goes Paul the donkey
 A. Your donkey ran away
 A. Paul ran off like a donkey
 -- The donkey is running

A. donkey ran away
 A. The donkey has run away
 A. our donkey ran away
 -- Look at the donkey run
 A. Donkey ran away
 A. He's running away
 A. P. run away
 A. Our donkey ran away
 -- The donkey ran away
 A. The donkey ran away
 -- The donkey ran away
 A. The donkey ran away
 A. He runs like a real donkey
 J. The little donkey ran away
 A. The donkey ran away
 A. I can seen hin run across the field like a real donkey
 A. The donkey ran away!
 A. P. runs away like a srubborn donkey
 A. The donkey ran away from us
 A. Now we don't have a donkey what are we going to do?
 A. There goes our donkey

4/15

Mi. Mi. Look our dog Fido could be the donkey
 M1. We can us Fido
 M1. Let's have a dog instead
 -- We will us the dog
 Mi. Lets use the dog is a donkey
 Mi. H1 fido
 M1. There's fido we will sell him instead
 -- Here comes our dog
 -- Maybe he will be our donkey
 -- Hey I'll use the dog as our hee-haw pony
 Mi. Come little dog you will be our dondey
 Mi. Hey he dog can be the donkey
 -- The dog will be the donkey
 Mi. Here fido come on girl
 Mi. That dog will be our Jackass
 -- We will use the dog
 -- Rover come in
 M1. Hey I got an idea we will use the dog for a mual
 -- They dog for our donkey to go to the city
 P. Look thers scampe he can come with us
 Mi. Fido you will be my circus
 Mi. I will not ride you instead
 Mi. Here Rover come boy
 Mi. We can use Fido
 Mi. Come here dog
 -- Fire what did Mi. do
 Mi. I will take fido to town
 Mi. You fido will be my donkey

-- The dog will play
 Mi. We can use the dog for a donkey
 Mi. We can use the dog
 Mi. Good we can pull fido
 Mi. We shall us Rover
 Mi. Doggy wants to try don't you
 Mi. Here dog
 Mi. Lets use our god fido
 Mi. Fido you're our donkey
 -- Mi. call the dog
 Mi. Here Fido you be the donkey
 -- That dog Fido can be our donkey
 Mi. the dog could be used as a donkey
 Mi. Let's use the dog
 E. Theres one now catch him
 Mi. Here comes our dog Alice
 Mi. Theres Harry Hellow puppy
 Mi. Look its Smokey
 Mi. Look at the dog
 Mi. Then we will use the dog
 Mi. We can use Wobbles.
 Mi. We can use our dog.

4/16

Mi. Come on Fido, we're going to town. You're as bad
 as Paul COME ON!
 -- - - - -
 Mi. Come on dog let's go
 -- A. and Mi. go
 Mi. Come on doggy
 Mi. Come on dog
 Mi. Lets go to the market
 -- Come on Fiddo
 -- Fido won't come
 -- Lets lead him out of here
 Mi. come come
 Mi. Come on pup Come on pup
 -- Come dog. The dog doesnt want to go
 N. A. & M. go for a walk and take Fido
 Mi. Come on you jackass
 -- Hear we go to market
 -- Rover dosnt want to go
 Mi. I will tie a rope a round his neck and pual
 Mi. come on boy lets go
 P. He's sure stubborn
 Mi. Come on you stubborn dog
 Mi. Come on now don;t be scared
 Mi. Come on little donkey
 Mi. Come on Fido!
 N. The dog didn't want to go
 -- Mi. and A. will use fire as a donkey

Mi. Come on fido. Lets go to town
-- Mi, tugged but Fido would not move
-- M. and A. go to market pulling the dog
N. Mi, takes the dog to market
Mi. Come on Fido!
Mi. He doesn't seem to want to go
Mi. But Rover did not want to go
Mi. Well then come on
Mi. Let's go for a walk dog
Mi. Fiddo come on
Mi. C'mon, don't be so stubborn
-- A. and Mi. take the dog for a walk
Mi. Come on we are going to take you home
-- Let's hurry to the market. This donkey is sure to
be stubborn
Mi. I can't push the dog
N. They put the lease on the dog and go out the
door to the store
E. We had to get a stubborn one
N. So they walked out dragging the donkey behind them
M. Come on
N. M. and A. go to town with dog
N. Mi, pulls the dog out side to have a picnic
Mi. Come let's go
Mi. The dog is as stubborn as Paul
Mi. Come on Pluff Pluff: woof woof!
Mi. Come on Wobbles. Don't be a poor sport!
Mi. Come on dog

LECON 5

5/1

Sh. It's nice and warm here isn't it Alice?
 N. A. and J. are in there house. Alice is Reading
 while J. is looking at the fire
 -- Helen and Sue sit by the warm fire
 N. A. and J. sit reading in front of a fireplace
 -- They are sitting by the fire on a cold winter day
 and A. is reading a book
 N. Alice and Joseete are sitting by the fireplace
 N. Alice is reading an interesting book
 N. Josette and Alice are sitting by the fire
 N. Alice and Josette are sitting by the fire
 N. The children are sitting by the fire
 N. Alice is reading and Johset is
 N. The girls are reading beciding the fire
 N. Girls sitting and looking at the fire the other one
 is reading
 N. A. and J. are sitting in the house
 N. It is still cold and snowing outside
 N. One night Alice and Josette were sitting fron of
 the fire
 N. Alice is reading a book
 N. Alice is over at Joe's house in front of the fore
 N. A. and J. around the fire
 -- It was a cold winter day
 -- They are sitting by the fire
 A. Alice is reading by the fire
 A. Alice is telling Joen a story
 -- Alice read to Ann well it is snowing
 -- Alice Jocete citing at the fire. Alice was reading
 her book
 -- Alice and Ann are by the fire place read a book
 -- Alice was reading to Helen
 -- Alice and Gertrude were setting by the fire while
 it snowed outside
 A. I'm glad its warm in here
 J. Me too
 N. Alice and J. are sitting by a fireplace
 N. Alice and Joset were reading
 -- A and J. are reading by the fire
 N. A. and J. are around the fire
 -- - - - -
 N. Alice and Sue are sitting by the fire because it
 is snowing outside
 N. The children are sitting by the fire
 N. Alice is reading Josete is looking at the fire
 N. The two girls are sitting by the fire
 N. Alice and Jossette are sitting by the fire
 N. Alice and Joset are sitting in front of the fire

-- Joan and Kathy were sitting by the fire place
 -- Susan is reading Jan a story
 -- Alice and Sue were sitting by the fire
 A. Then came Mother ...!
 -- Alice and Eva are sitting by the fire. Alice is
 reading a book
 -- Alice is reading Sandra a story by the fire
 Joan. Alice will you lend me a dome
 -- Oh Yvonne what a day tomorrow will be for a
 snowball fight
 N. A and J are sitting in front of the fireplace
 -- A. read J. look at fire

5/2

A. I hear a knock
 A. I wonder who's tha cawing outside there
 Helen What was that
 A. I her' a noise outside!
 A. I'm going to see if there is anthing outside
 N. Alice thinks she hears something
 A. Josette looks at that curtain?
 A. Look outside
 A. Josette I hear something
 A. Josette do you hear anything?
 A. I hear a knocking sound
 A. I hear something
 A. lets play a game
 A. I hear something
 A. I think I heard a bird
 A. Look at the window
 A. do you hear any on the window
 A. Listen to that
 A. Look out side J.
 -- Listen!
 -- Jaon I thought I heard something
 A. Sh, I hear something do you
 A. Did you hear what I herd
 A. Look it is snowing
 -- Look Jocete
 A. Look Ann
 -- Alice was explaining something to Hellen
 A. Let's do something
 A. Look ther's a little lost kitten
 A. What was that noice?
 A. Look at the window
 A. Look at the window
 A. J. there is something at the window
 A. Look a sailboat
 A. I here a noise outside
 A. Shhh I hear a funny noice
 A. Look at the window

A. I hear something outside
 A. I know there's something
 A. Listen I think I hear a noise
 -- Kathy heard something
 -- Susan is telling something to Jan
 -- All of a sudden Alice jumped!
 A. Look!
 A. It is getting dark
 -- Alice had heard something at the window
 -- Here comes Dad Will you help me clean up Joan
 -- Look Yvonne what's at the door
 A. I hear something
 -- A. talk to J.

5/3

Sh. It's the window
 J. Yes I hear it too
 Sue. It's the window
 J. The noise is coming outside this window
 J. I'll look at the window
 N. Josette taps on the window
 J. Alice ther's something by the window
 J. Yes I see it
 J. It's something at the window
 J. Yes it sounds like it is coming from over here
 J. It is at the glass dooe
 J. It is comming from the window
 J. Something is knocking at the window
 J. Something is on the window
 J. There it is did you see it
 J. Whats out there it sounds like a bird
 J. some one is broken at the window
 J. It is coming from what window
 J. looks very cold out
 -- Somebody's knocking
 -- Someone is at the window
 Ann Someone is knocking at the door
 Joan What at the window
 Ann and the windows are frouson
 J. It just someone at the door
 Ann Look let's go outside and play
 -- Hellen was touching the frosted window
 Gertrude. let us look at the snow
 J. We better let him in
 J. Stupid its coming from the window
 J. Its cold
 J. Its cold our there
 J. yes alice there is
 J. - - -
 Sue. Lets go see what it is
 J. Its coming from outside
 J. Theres something on it

J. Let's look and see
 J. But its awfully cold outside
 J. Yes its a tapping noise
 J. Someone is at the door
 -- Jan points to the door
 -- Somebody is at the door
 L. What?
 Eva. Yes Alice
 Sandra. It was only the window
 J. - - - -
 -- Who is it?
 J. It is the rain you hear
 -- J. look and tap on the window

5/4

A. Yes but what is it?
 A. Come hear look I see something
 Hellen. I'll open the curtains
 A. I can't see anything outside yet
 A. Theres something there
 -- Listen Alice
 A. It's a big black bird
 J. Yes I see it
 A. Ali-e is talking
 N. Alice looks around the curtain
 A. There is a figure of a bird out there
 A. Come here Josette
 A. I'll look through the window and see what it is
 A. J. come here
 A. It looks like it is hurt
 A. Look whats out here J.
 A. What is it
 N. Alice looks behind the curtain
 A. its snowing hard too
 -- I'll look who it is
 -- Come here
 A. Who is it
 A. Come and see
 -- everything is white
 -- Alice went and look through the window
 A. There is something outside
 -- Alice was pointing to the certen
 A. Gertrude come here
 A. Oh-oh the cat scratched a hole in the drape
 A. I wonder what it is?
 N. So one the curtain
 -- A. looks behind the curtain and sees something
 J. Come Alice look
 A. look out the window
 A. I will look through the window
 A. I can't see anything but I sure can hear it
 A. What is it?

N. Alice looks at the window
 A. I know it is Jossette
 A. Come quick I think there someone here
 -- Kathy peeks out the window
 -- Susan is slitting the cutians
 -- Alice pears through the window
 A. Come here
 -- Alice is opening the curtain
 -- Alice went and took a look at the window
 A. Joan did you break the window
 -- It is a little bird. Come here
 -- A. looks out of the window
 A. What is it

5/5

A. I wonder what it could be
 N. Alice wonders what it is
 -- I wonder who it is
 J. What is it!
 A. What is it
 A. What do you hear Josette
 J. I wonder what kind it is
 A. What is it
 J. Whats at the window
 J. Is there anything there?
 J. What kind of a shape
 J. What is it Alice
 J. What is it Alice
 J. What is it?
 A. It disappeared again
 -- What is it J.
 J. What is it
 A. Guess what it is
 A. Looks somethings landing on the window
 -- Who is it
 -- What is it?
 Ann. I don't know who it is
 Joen. What do you see
 A. What is that
 A. I can't see anything
 A. Huh it's gone
 -- Alice was locking behind the cherten
 -- Alice was at the window wondering about what she saw
 A. Eek a bird
 J. What's there?
 A. Why?
 -- What's that behind the curtain
 A. What is it?
 A. What is it?
 Sue: Who is it?
 A. I wonder what it is?

A. Were did it go
 J. Is there anything out there?
 J. What are you staring at
 J. Who is it?
 Kathy. I cannot tell who it is
 -- Jan is wondering what Susan sees
 -- Who is it?
 L. What do you want?
 -- Eva is asking Alice why she is doing so
 Sandra. Is there anything out there
 J. What should we do
 -- What do you want
 A. What is that thing?
 A. What is it

5/6

A. It's a bird
 A. I think its a crow
 -- Its a bird
 A. It is a bird
 A. It is a bird! I wonder what type?
 J. I don't know come and look
 A. Josséte it's a blackbird
 A. Its a bird
 A. Its a bird
 A. Yes its a bird
 A. It looks like a crow
 A. It is a bird
 A. Its a bird
 A. It is a bird
 A. Look it is a pigeon
 -- It looks like a crow out there
 A. It is a bird
 A. Its a bird
 A. its a black bird
 -- Oh! its just a bird
 -- Its a blackbird
 A. It is a bird
 A. I is a bird
 A. Look it is a bird
 -- Its only a crow
 A. See the bird out there
 -- Alice saw a crow through the window
 -- Alice saw a crow on the window sill
 A. It's a crow
 A. Its a crow
 J. Look isn't it lovely
 -- Look a bird J.
 J. Look its a bird
 A. it looks like a black bird
 A. It is only a bird

A. Look its only a bird
 A. Its a bird!
 A. There is a bird out there
 A. A bird is at the window
 A. It is a bird
 -- Oh its just a bird
 -- Susan sees a bird
 -- It's a bird
 A. Look a bird
 -- Alice pointed at the bird in the window
 A. Look its a crow
 A. Could that bird of done it?
 -- Look it is a little bird
 A. It is a black bird
 A. look at the bird

5/7

Sh. Its a very pretty bird
 A. The bird is on a railing
 -- A blackbird. It has a band on its foot
 N. The bird kept on sitting on the window ledge
 A. Its black and white
 N. Alice looks out of the window
 N. The bird is a black bird
 N. He must be from the zoo
 N. A bird at the window
 N. The bird is sitting on the rail
 N. It is a bird
 N. The bird has a band on its foot
 N. A bird with a band on his leg and yellwo onhis head
 J. The bird id sitting on the rail
 J. It is a carrier pigeon
 -- Look at his leg theres some paper on it
 N. the bird is black and white
 J. it's a nice bird
 N. It has a band on its leg
 -- He looks tame
 -- It has a note on its leg
 Bird. brock, brock, brock
 A. It has a tage on its foot
 -- a bird on a rail
 -- look it landed on the fence
 -- It is a beautiful
 -- There was a parrot on the rail
 -- The crow was black and white
 Jane He's pretty
 N. This is a big black crow
 N. They look at the bird
 -- A pretty bird freezing out there
 N. The bired is a blackbird
 N. - - - - -

A. It is a magpie
 J. It sure is pretty and big
 J. It is pritty
 N. The bird is looking
 A. The bird is black and white
 N. It is a bird
 N. It is a bird
 -- It is a pretty bird
 -- The bird is sitting on the rail
 -- The bird has a tage on its leg
 -- There was a
 -- There was a band on its leg
 A. What a nice crow
 -- - - - -
 -- A little black bird
 N. The bird sits on a window sill
 A. Look at the pretty bird

5/8

A. Look at its pretty beak
 A. It has white on check yellow on beak and all rest
 black
 -- It must be hungry
 N. The bird was rare in that part of the contry
 A. It looks very nice. It has a white black and
 yellow head
 N. Suddenly they see a blackbird on the window sill
 N. The bird has a yellow beak
 N. See the white pouch on his cheek
 N. It has a yellow peak
 N. He has a yellow bill and a white cheek
 N. This is a bird
 N. It has a cheek patch and a yellow beaks
 N. It got big eyes and a yellow beak
 -- It has a white spot on its eye
 J. It looks as if it wants in
 A. Its got a yellow beak and a white cheek pad
 N. It has a yellow bill
 A. look at it
 N. it's got a yellow beak and a white patch
 -- He has a yellow bill
 -- its not a blackbird it a carrier pigeon
 Bird. Very interesting
 A. Its got a yellow becke
 -- It has a yellow beak and wite on the hed
 -- It wants something
 -- It has a yellow beck and white cheeks
 -- There is a parrot
 -- The crow had a yellow bill
 A. He's got white cheek patch
 J. and a yellow beak
 N. Look at the big white spot on his cheek
 N. The bird looks in

-- He is a nice color with a white dipple
 N. It has a big beak
 N. a bird with a white sheek
 N. The magpie was investigating.
 J. It looks cold and hungry
 N. It had a beautiful head
 N. The bird looks haungry
 A. He has a white check
 N. Alice and Josette have seen a bird
 -- The girls felt sorry for the bird
 -- The bird has a white cheek
 -- The bird looks hungry
 -- It was black with a yellow beak and white cheeks
 -- It had a white mark on its head
 Sandra. Look at its beak
 Bird. Who broke your window
 -- Isn't she cute
 N. It has a beak thats yellow
 Polly. My name is Polly

5/9

She. Its cold and probably hungry
 J. It sounds the same as before
 -- See? he's opening his mouth
 J. He is starting to sing a lovely song
 J. I think its hungry
 -- He is very hungry. He is opening his mouth.
 J. He must be singing
 J. He looks cold
 J. It is singing
 J. The bird is sing
 J. It looks hungry
 J. I wants an food
 J. Its making a noise
 J. Look at it call
 J. I guess it wants in
 J. Look the poor thing must be frozen
 J. It is hungry
 J. It is singing
 J. It's singing loudly
 -- He's crying
 -- It wants in
 A. Listen here, bird go away
 J. Look its singing
 Ann. Look he is making a noise
 -- It has something on itd leg
 Ann. He's saying something
 -- The parot was sing
 -- Gertrude looked at the crow and it cawed
 J. He wants something
 J. Look its crying
 J. The bird is singing

-- He is caying because he is cold or hungry
 J. Look at him chirp
 J. The poor bird must be hungry
 Sue. It is trying to get in
 J. It is asking for food Alice
 J. It sings nicely
 J. It is opening its beak and saying something
 J. He wants in
 J. Its trying to say something
 J. The bird is crying
 -- The bird is hunger
 -- He opening his mouth
 Line. I think it wants in
 Bird cheep cheep
 Eva. Look its opening its mouth
 Sandra It wants in
 -- - - - -
 -- Listen to him sing. Isn't it pretty
 N. The bird is hungry
 A. He can talk
 Polly of course I can

5/10

Sh. Yes it is hungry
 J. Don't you think it does
 -- Why don't you get some food for him
 J. I think he is very hungry
 J. Maybe we should feed it
 J. Let's give him something to eat
 J. Look at him Alice
 J. Should we let him in
 J. Let's let him in
 J. I think he wants to come in and get something to eat
 J. What kind of bird
 J. Lets feed him
 J. What a nice noise
 J. lets feed it in
 J. shhould we let it in
 J. Lets bring the poor thing in. It looks so sad
 J. Get it some food
 J. See
 J. it sould very pretty
 -- I'll let him in
 -- No it's hungry
 A. This is a bird
 J. Could we let it in?
 -- - - - -
 -- Look Alice
 Ann He wants to come in
 -- Hellen is pointing to the parot
 Gert. He looks like a pet bird

J. I wonder what?
 J. Should we bring him in
 J. Listen
 -- Who has some food?
 J. He must be cold, it is snowing and windy
 J. should we . . .
 Sue. I think it is hungry
 J. Lets get something for it to eat
 J. It must be hungry
 J. Lets give him something
 J. Poor thing
 J. Alice look at him
 -- He must be hungry
 J. What is it doing Sue
 -- Maybe he is hungry
 -- - - - -
 Eva. Why is it doing that
 A. She's singing
 J. Alice can I let that bird in?
 -- I wonder what he is trying to say
 J. It's hungry
 A. Lets let Polly in

5/11

A. I have some bread in my pocket
 A. I have some bread in my pocket wanna feed it
 -- Heres some bread for him
 A. I have something to feed him in my pocket
 A. Here is some
 -- Josette pulls apiece of bread out of her pocket
 A. I'm going to give it some bread
 A. Hay I've got some bread I can feed him
 A. Let's give it something to eat
 A. I have something here
 A. I'm going out to feed the bird some bread
 A. Yes I have bird food and dried corn
 A. I'll give it some food
 A. I have some bread
 A. Let's give it something to eat
 A. I have some bread lets feed it
 A. I have some bread in my pocket
 A. I've got some bread
 A. Let's give it some bread
 -- I'll give him food He must be starving
 -- I have some bird seed
 Ann What is that a potato
 A. No but I could give him some bird food
 A. I'll give it some bread
 A. I'll give it something to eat
 A. I'll put him in my pocket
 A. Alice is taking out some bread

A. Lets feed him (Alice got some bird seed)
 A. Here I've got some bread
 A. I'll take it some bread
 A. Let's feed it
 A. I do
 A. I have some bread that I burnt
 A. - - - - -
 A. I will give him some bread to eat
 A. Here is some bread crumbs I have saved
 A. I have som bread
 A. I have some crackers in my pocket
 A. Here's some bread for it
 A. I have some bread in my pocket lets feed him
 -- Lets give him some food
 -- Susan is going to give it bread
 -- I've got something to give him
 A. Let's give it some bread
 A. This is to feed it. (Alice took some food out of
 her pocket)
 -- Alice pulled out a potato from her pocket
 A. If we give him something to eat maybe he'll get lost
 -- I wonder if he's hungry, let's give him a piece of
 bread
 A. I've got some bread
 A. I'll give him some braed

5/12

Sh. Should we let it in?
 J. How threw the window?
 -- Open the window
 J. Well you open the window up and feed him
 J. Should we open the window?
 -- Let's open the window so we can feed him
 J. It looks like he's ready to fly
 J. Open the window
 J. Open the door and let him in
 J. Open up the window and let him in
 J. Why don't you just open the window
 J. But can you open the window
 J. Open the window
 J. Open the window
 J. Open it and feed it
 J. Let's let it in Alice.
 A. Open the window
 J. Let's try and catch it
 J. Let's open the window and give it some
 -- Open the window!
 Let's let it in and feed it
 Ann. Why don't you open the door
 J. If you open the window he will come in
 A. He will fly away if you open the door

-- Let's open the window and let it in
 Ann. Open the window and get him
 -- Hellen is telling Alice to open the door
 Gert. You have to open the window
 J. Why don't we let him in?
 J. Let's let him in
 J. Let it in
 -- Let's let him in
 -- We should give him some warm air
 J. Open the window to feed him
 Sue. Why don't you let him in
 J. You open the window and feed the bird
 J. Open the window and give it to him
 J. Let's open the window it may want to come in
 A. Lets let him in
 J. Alice open the window
 -- Go open the window
 J. If you open the window the bird will come in
 -- Why don't you let him in
 Line. Let him in
 -- Why don't you open the window and let him in
 Sandra. Open the window and let the crow in
 J. Alice could you have broken the window when you
 slammed it on the way in
 -- Open the window and let it in
 J. Let's feed him
 J. Open the window and let him in. He is cold

5/13

A. Alright but just for a while
 A. Yes that's just how
 -- Helen opens the window for the bird
 N. So Alice opened the window up to feed him
 A. Yes' feed it now before it flys away
 N. Alice opens the window
 A. Oh, no he's not
 A. He won't come
 A. My it sings nice
 A. Come in bird
 A. I will just keep it for a pet
 A. Yes it will open
 A. Give it food know
 A. All right I will
 J. Its singing a tune
 -- It won't move
 A. It won't come in the house
 A. It's not scared
 A. look its eaten all the bread
 -- It's open
 -- Okay I will
 Ann I'll let the bird in

A. See he is not going to come in
 -- Alice opened the window
 -- So she opened the window
 -- Alice opened the window
 -- Alice opened the door
 -- Then Alice opened it
 A. Okay
 A. Come in birdie!
 -- Okay
 A. Okay (a. opens the window)
 J. I think he is saying he likes me for doing it
 J. open the window to feed him
 A. Yes, I will let him in
 N. Alice opens the window and hopes the bird does
 not fly in
 A. There, thats good
 A. I will open the window
 N. Alice opens the window
 N. Alice opened the window
 -- Kathy opened the window
 -- Susan is opening the window
 -- Okay I'll let him in
 Line. I have opened the window now I will let him in
 A. Okay
 -- Alice open the window and the crow came in
 -- - - - -
 -- Okay come in little bird
 A. Come in little bird
 -- Come in Polly

LECON 6

6/1

-- Mark and Mary are going to shake hands
M. Hello
-- Hi my name is John what's yours
-- Anne Tony just met they like each other
-- Hello
-- Good morning Alice
-- Hello. How do you do
-- A little boy and girl are meeting each other
-- A little by is meeting a little girl
-- girl and boy meeting in park
-- Hi my name is Jane what is yours
-- Hi Paul
A. Hello Paul. How are you?
-- Hello
-- Hello! How do you do?
Marie. Hi who are you?
M. Hi there my name is M.
M & J Hi
M. Hello
M. Hi my name is M.
-- Hello
-- Hello
-- Betty and John just met
B. Hello
J. Hello
J. Hello my name is John
-- Hello Peter
-- Hello Susen
C. Hello my name is Cindy
J. How do you do Paul
-- A little by and girl are about to shake hands
-- Denise and Robert have just met
-- John Mary two people meeting saying Hello
-- Hello
-- Hello
-- Hello
-- Hello rodney
-- hello Susan
-- How are you Sally?
he. Hellow kid
-- Hi kid
-- Hi
-- Hello, How are you?
M. Hello Marie
M. Hello Jean
N. Marie and Jean meat far the first time and shake
hands. They each have something behind there back
M.

J. Hi
M. Hi
-- Hello im J.
-- Hello im M.
J. Hello M.
M. Hello J.
J. My name is J
M. Hello
-- Bill meets a girl named Sue
-- Nice to meet you
Joey. Hello Anne!
Anne. Hello Joey!
-- Hi little boy my name is Mary
-- Hello Line
-- alice and Paul are talking
Sue. Hello what's your name

6/2

-- Mark just asked if Mary is five
M. My name is M.
-- My name is Susan and I am in Grade 1
-- My name is Anne
-- My name is M.
-- I've got some thing
-- My name is Susie
-- I'm Michelle
-- hi! I am Elene
Girl. I will show you something
-- How do you like my dress
-- Do you remember me?
-- My name is Sally, What's yours?
-- My name is Sally
M. My name is Marie
-- Hi there my name is M.
M. I'm M.
M. my name is m
M. I am four years old
Mary My name is Mary
B. My name is Betty. Whats yours
D. Hello, my name is Diahne
-- I am five years old
C. I am 7
J. I am Joann
Mary I'm a girl
D. Do you know my name
-- My name is Mary. What is yours
-- My name is Alice
-- I am a baby
R. ive got a surprize
-- You mean me
-- You want me to sit down with you give it up

-- do you like me
 -- Hi
 -- I am Alice. Who are you
 J. I have a pretty doll
 M. I am Marie
 M. My name is M.
 -- Do you like me
 M. I have something precious
 M. My name is M.
 -- my name is M.
 -- My name is Sue
 -- I'm Jouce
 -- I live at 111 1111 Ave.
 -- I live in a big house
 -- Did you say hello to me Paul
 -- Paul asked Alice a question
 -- My name is Sue

6/3

He. I am not small
 J. My name is J.
 -- I am in Grade 1 too
 -- My name is Tony
 -- My name is A.
 -- So do I
 J. My name is Jeffery
 -- Hi my name is Pierre
 -- hi! my name is Mikeal
 -- Boy I will show you something
 -- How do you like my dress
 -- Oh! yes I do. Guess what I've got?
 -- My name is Dave
 -- My name is Kevin
 J. My name is Jean
 J. Hi there my name is J.
 J. I'm J
 J. My name is J.
 J. My name is J.
 M. Hello my name is May.
 T. My name is Tom.
 J. My name is John
 J. I have a big brother
 -- I am five and a half
 J. I am 7 too
 P. I am Paul
 P. I'm a boy
 R. No! but my name is Robert
 -- My name is John
 -- My name is Bob
 -- I don't know what I am
 -- ive got one to Susan

-- Yes, I am fine
 -- I'm the king of the casale
 -- do you like me
 -- I'm wendy
 -- I'm steve
 -- I am Paul
 M. I have a pretty book, that has lots of pictures
 inside
 J. I am Jean
 J. My name is J.
 -- I like you, but do you like me
 J. I have something precious too
 J. I've got a surprise
 -- My name is M.
 -- My name is Bill
 -- I'm Harry
 -- I live in a house
 -- My name is Dick and I to also live in a big house
 P. Yes I said hello to you Line
 -- Alice asked Paul a question
 W. and my name is Wade

6/4

-- Mary is showing him her doll
 M. Look what I have
 -- See my doll
 Ann. Want to see my dolly. here she is
 -- This is my doll
 -- I have a doll
 -- See my doll
 -- See my nice dolly
 -- - - - -
 -- Anne shows her dolly Susan
 -- Look at my nice doll
 -- Look Paul I have a new doll!
 -- See my dolly
 -- See my doll?
 M. Here look at my pretty doll
 M. This is my doll
 M. This is my doll M. This is my doll Ann
 M. This is my doll Lee.
 M. This is my doll
 John See my doll
 D. I have a friend, this is my friend
 -- This is my new doll
 Cindy This is my dolly
 J. This is Alice my doll
 -- Do you like my doll?
 D. Do you like my doll?
 -- This is my best dolly.
 -- This is dolly
 -- Do you want my dolly
 -- i finally got my sussy bruissy doll

-- See my dolly
 -- Se i have a doll
 -- look at my doll
 -- See I got a doll
 -- See my dolly Paul?
 J.(boy) Here is my pretty doll
 M. and this is my doll I love her
 M. Look at my doll
 -- Here is your doll
 M. I have a doll
 M. So have I, here it is
 -- Her name is Q.
 Sue. I have a doll
 -- this is my doll Susie
 -- This is my dolly. Her name is Cromwell
 M. I have a nice doll
 -- This is my doll
 Sue. Do you want to play with doll

6/5

-- has buond hair like me
 M. It has blond hair
 -- I chewed this hole in him
 -- She's got yellow hair
 Sue. She has yellow hair
 -- Q. has blonde hair to
 M. It is a doll
 M. This is a very speceal doll
 -- She is a fat doll
 M. Look at my doll
 -- She's cute and has nice hair. She has nice eyes too
 J. (Boy) Doesn't she have pretty yellow hair
 -- Her name is Janet
 -- She's got yellow hair
 -- my doll has hair
 -- and she talks
 -- She has blonde hair
 -- she got yellow hair just like me
 -- Her hair is ugly
 -- she has hair
 -- Her name is Sally
 D. Her name is Shelly
 M. She has pretty blonde hair
 J. She has Blound hair
 Cindy. Her name is Susie
 -- She has pretty hair
 D. Anna has the same colour hair as I do
 B. Her name is Alice
 M. Her name is Amy
 M. She is also 4 years old
 M. She is my favorite doll

M. See she has blonde hair like me
 M. Her hair is blonde
 M. She has hair the same color as me
 -- Her name is Cal
 -- Her hair a pretty color
 -- Her name is Susy
 -- It's pretty is'nt it
 -- She has yellow hair same as me
 -- This is my doll. She her nice hair
 -- See her nice blonde hair
 -- She has blonde hair like me
 -- Her name is susie
 -- She has blonde hair
 -- Her name is Hellen
 -- Her hair is the same color as mine
 M. My doll have blond hair
 -- She says it has blond hair
 Sue. Her name is Betty

6/6

-- I have something
 -- It is very pretty and I like it
 -- Oh! he needs some flairs
 -- She is coming to life
 Sue. She is brand new
 M. She is my favorite doll
 M. My doll is nice and neat
 M. Doesn't she look nice
 -- Oh! I'd hate to lose her
 M. She's nice
 -- I love her and she is my favirote doll
 J. I just love her
 -- She is brand new. Want to hold her?
 -- She shines like the sun
 -- Eek my doll is magic
 -- She's not to say that dum dull
 -- She's so clean she shines
 -- she has a pretty purple dress that gloes
 -- She is radio active
 -- she is very bright
 -- she has yellow hair
 D. She has pretty gold hair
 -- It shines a lot
 J. It shines
 -- - - - -
 -- She is very clean
 D. Doesn't she look good - I just washed her
 -- All of once the doll juke
 M. Do you think my doll is Pretty?
 M. What is your hobby?
 M. Lisson she can cry

M. I love her.
 M. Isn't she pretty
 -- I like my dolly
 -- I like my doll
 -- I think she's so pretty' Don't you?
 -- Would you like to hold her?
 -- She is pretty
 -- she is my best
 -- She is my fovourite dolly!
 -- She my best doll
 -- She is a pretty doll
 -- She is beautiful!
 -- Isn't she cute
 -- She my favorite
 -- She has a pink dress
 M. Do you like her?
 -- Her doll is very new
 -- - - - -

6/7

-- No you don't what is it then
 Dick. Yes it is a nice doll
 -- I think Cromwell is a funny name
 -- Is'nt she pretty
 Bill. your nice J. She is very pretty
 J. Here is my surprise
 J. I think she is nice too
 -- Put her at home
 J. Wate til you see mine
 J. You like her but I don't
 M. I have something prettier than your doll
 -- She is pretty but no thanks
 -- Can I play with you dolly
 -- - - - -
 -- then why did she say that
 -- Do you always hold her like that
 -- her face is different than yours
 -- Don't want her
 -- I don't like dolls
 -- I'ts like the sun golden
 R. She's pretty like you
 P. It's the same color as yours
 P. I don't play with dolls
 J. You shouldn't play with dolls
 00 Ah, thats girl stuff
 J. My big sister has a doll like that - except her
 name is Susan
 J. What's happeneing
 Tom. I like her too
 J. No! she is ugly
 J. I read books
 J. She's a nice doll

J. I like her
 J. You keep your doll. I want to show you something
 -- I like your doll too
 -- You like your doll but I have something better
 -- I bet you can't guess what I've got
 -- Sure I would. thank you Jane
 -- I'll show something better
 -- Yes she is a nice dolly
 -- Yes she is a nice dolly
 -- who gave it to you
 -- See my book
 -- I have something too
 -- That's a nice doll
 Tony. She's pretty
 -- What color are her eyes
 J. I have something better than that
 Mark. It's new
 Wade. You've a dum doll

6/8

-- a book!
 Dick. I have a nice book of pictures
 -- This is my new book
 -- This is my book about trees
 Bill. I have a book on trees
 J. This book is very good
 J. It is a story book
 J. But I got something better - a book
 -- This is a book
 J. It's my book
 -- I like my book it is a very nice book It is a
 picture book
 Marie. Isn't it real pretty
 -- This is my book
 -- I got book. I stole from school about trees
 -- do you like by bood
 -- and I have this book on trees
 -- Look at my book
 -- My surprize was i finally got my agricultural book
 -- This is a book
 -- I like trees
 -- This is my book on trees
 R. See the book I got from the library!
 P. Well now how do you like my book
 P. I read books
 J. You should read books like me
 -- This is my new book
 J. My sister wrote a book about Susan
 J. See my book
 Tom This is my book about trees
 J. Do you think my book is nice
 J. This book is about trees

J. This is my book
 J. This is my book
 J. Look at my book
 -- See my book?
 -- See a book about animals?
 -- I've got a new book
 -- How do you like my new book?
 -- I've got a book about trees
 -- this is my red book
 -- See my red book!
 -- Paul should her is book
 -- See my book
 -- It is a book
 -- This is my favorite book
 -- Want to see my book
 J. I have a book
 -- See my book
 -- He is showing her his book
 Wade. Look at my library book

6/9

-- Can I see
 -- Look at the nice pictures in it
 -- See ALL the pictures
 -- look at the different trees
 Bill It has different trees in it
 J. It has nice pictures in it
 J. It is full of colored pictures
 J. Can you see the womderfull pictures
 -- Look pictures
 J. Look at the pictures
 -- It has a lot of hice pictures in it
 -- Doesn't it have pretty pictures inside
 -- It has a lot of pictures
 -- It got pictures of trees
 -- Help! See the pictures in my book.
 -- See al the colorful pictures.
 -- There is pictures in this book
 -- it has hundreds of pictures
 -- It has sixteen pictures
 -- this book is about trees
 -- It has lots of pictures of trees see
 R. Look at all the pictures
 -- It has comics in it
 P. See all the pictures
 J. They have nice pictures
 -- These are pictures of me in winter time
 J. My big brother drew the pictures
 J. It has pictures in it
 Tom It has pictures of different trees
 J. Just look at all the picture

J. It has lots of nice pictures
 J. Look at the pictures
 J. Look at the pictures
 J. Look at all the pictures
 -- It has pictures
 -- It has many pictures
 -- It's got pictures of planes, cars and trees
 -- Look at the nice pictures
 -- It has all different kinds of trees
 -- Look at these pictures in my book
 -- Look at the nice pictures i it
 -- Look at that picture
 -- It is a picture book
 -- It is a pictures
 -- It has good pictures
 -- It about trees book
 J. Look what pictures it has
 -- It has different trees in it
 -- He is showing her the inside
 -- Its got pictures of birds in it

6/10

-- Its call, All kinds of trees
 -- Look at the nice pictures in it
 -- Oh! my book needs a dust cover
 -- Look at the tree on the cover
 -- It is brand new
 M. It is a favorite book
 J. It is neat too
 M. Its a very nice book
 -- and it called 'Trees'
 J. It's about trees
 J. I love it
 M. I just love it
 -- It is brand new
 -- It shines like a ball of fire
 -- Help! my book is magic
 -- and this is gorge washenon chery tree
 -- I just got it to-day so it shines
 -- It has silver on the front that glows
 -- It's radio active too
 -- It has lots about trees
 -- It sure does shine like the sun
 R. It's about trees and its new
 -- Look how it shines
 J. It is red
 J. It sorta shines
 -- Its shiny too
 J. I'm going to keep this book
 -- Then he shut it
 Tom. I like it very much

M. It is just as nice as my doll
 J. This is my favorite book' Just like your doll
 J. See it's bright red
 J. I like it
 J. J. Isn't my book very pretty? I really like it
 -- I like my book
 -- I like my book
 -- It helps me to learn more about these things
 -- It's nice isn't it
 -- It is good for school
 -- It is a book that is my favorite
 -- This is my favourite book!
 -- - - - -
 -- It is a pretty book
 -- There is a beautiful tree on the cover
 -- It is very shiny
 -- It is my favorite book
 J. Do you like it?
 -- It is called Mikes book of Trees
 He. I have just got the book
 -- - - - -

6/11

-- He dosnt have nothing
 Dick Look there is Tom
 -- There is a boy I know from school
 -- There is my friend Pete
 Bill See my firend
 J. There is my friend P.
 J. There is -.
 J. Maybe P. want to see it
 -- Ha look its P.
 J. There is my friend P.
 J. Hey theres someone
 M. Look there goes Phil
 -- There is Bob
 -- Did you see that theres John
 -- see that boy over there
 -- see that kid he has a big mouth
 -- Look at the boy
 -- lets show randy
 -- He's a martian
 -- ther is paul
 -- That is another boy whom has golden hair
 R. There's my friend Gordon
 -- Look at that persons head
 P. I go to that school
 J. Here comes my friend
 -- Look thers Paul
 J. There's my big brother
 J. Look at that boy

Tom. This is the school
 J. I wonder who that is
 J. There is P.
 J. That's my brother
 J. Look at him
 J. Look there goes Phil
 -- See Him? He is my friend
 -- Look there goes my friend
 -- Oh! Look! Theres Michal
 -- Lets go play with him
 -- Thats my best friend
 -- That is my friend Mich.
 -- That is my friend Gary
 -- Whoes he
 -- Who is the boy?
 -- Look there is Paul
 -- Oh teres P.
 -- Look at that big boy. I know him
 J. Look theres P.
 -- Hes my brother
 Mark. Look a boy
 -- That boys name is Stan

6/12

-- Hey you nut
 -- Hey Tom over here --
 -- Hello Harry
 -- Hey Pete come here
 -- Hi Mike
 J. P. come here
 J. Come here P.
 J. Hey P.
 -- Ha P.
 J. Hay P.
 H. Hey Phell
 M. Hello Phil
 -- Hey Bob
 -- Hey John come here and play with us
 -- ha kid I can see you
 -- Hey sucker
 -- Hey Johnnie
 -- Hey randy come here
 -- Hey you girl
 -- Paul come here
 -- Hey Charlie come here
 -- Hey Gordon! come here
 P. Hey kid
 P. Hey John
 J. Hey boy
 -- Hey Paul
 J. Hey Bill, tell my brother to come here
 J. Hi

Tom. Hello Bob
 J. Come over here
 J. Hey P. come here
 J. P. come here J. Hay P. come here
 J. Hey Phil! Come over here
 -- Hey Bill!
 -- Come on over Athens
 -- Hello Michal
 -- Jim, Jim would you like to play with us
 -- Hellop John come here for a minute
 -- hey mich come here
 -- Gary! come here
 -- Hey Michele
 -- Hello what are you doing
 -- Paul come over here
 -- Hey P.
 -- Hey John come here
 J. Come here P.
 -- He Peter come here
 -- He is calling to the boy
 -- Ha Stan come here and meet your new neighbour

6/13

-- who said that?
 Tom Who's there?
 -- Who are you?
 -- who' that girl
 Mike. Lovers
 P. Who is it
 P. Is that you J? & M.
 P. Is that you talking
 -- who is it
 P. I won der who that was
 -- Whose that?
 -- What do you want?
 -- Yes? Who is it?
 -- Who are you?
 -- you two love birds
 -- I wonder what there talking about
 -- What are you doing?
 -- who are you?
 -- Who are those guys
 -- who are yoy?
 -- Who are you?
 -- Who are they?
 Gordon: No because you are with a girl
 -- What do you want?
 J. Who's that
 Bob. Do you have a girl friend
 -- Hey whats that
 Bill. Isn't that John and Dianhe?

P. Who are you?
 Bob Who is that
 P. Who are those children
 P. Who are you?
 P. Hu w-w-what
 P. Who are you
 P. Who's over there?
 -- Who is with him?
 -- Why. no I will not Interup you to
 -- Oh hi! I remember you!
 -- Who is that girl?
 -- Bill is sitting with a girl
 -- Micheal is that you? who is your friend
 -- Pierre who is your friend?
 -- Michele dosent no who they are
 -- Who are they?
 -- Who are you?
 -- I wonder who that is
 -- Tony's with a girl
 P. Who are they
 -- WHO CALLED me? Where are you

6/14

-- We said that
 Mary Its us Dick and Mary
 -- Would you like to play with us?
 -- Come here
 -- Mike is on the road
 M. It is your friends
 N. Paul looks and sees J. & M.
 -- Yes it is us
 -- Prof. and Paul on one side a J. & M. on the other
 P. It's J.
 N. They are divided by a fence
 P. What do you want to show me
 -- We are on the other side of the fence
 -- The children are going to play
 -- We are not love birds
 -- come over here and I want to show you something
 -- I have to go now!
 -- its us rodney Mark and Susan Norish
 -- Ha Ha Ha I'm on the road and you are not
 -- It is us
 -- Who said that?
 D. Your standing on the road
 Mary. Come on this side of the fence
 P. See him
 Cindy. No I'm his next door niebour
 -- It's Peter and Susan
 N. Bill has seen Dianhe and John
 Betty Whats your name

-- The children see each other
M. Its P.
M. My name is M.
M. Come hear P. Come hear.
Prof. The children wait for him
N. The children are seperated from each other
-- He is on the side side of the fence
-- No come please we have something to show you
-- We got some new things
-- I will be right there
-- They are looking at each other
-- My name is Elene
-- My name is Michele
A. its me
-- The children see each other
-- It is Alice, Paul. Come over here
-- P. can't see us
-- Oh that Anne
M. We are J. M.
-- Its me John. I am over here
-- Mary isshowing the boy something
-- Wade see my new book

6/15

-- They are talking each other rowdly
-- Dick and Mary call him to the yard
-- - - - -
-- That's my daughter down there
-- - - - They are in the park
N. M. & J. wants P. to come over
N. P. is coming to J. & M.
N. M. is calling P.
-- Where are they
Prof. J. and P. are friends
N. There is a man on the balcony looking down
N. What do they want to show him?
-- That is Alice's yard
-- Do you want to, play dolly with them
-- there looks like a fight
-- what are they talking a bout
-- Those two should ask Johnie over
-- They are telling their surprize to Randy
-- Their chickens
-- Alice and Bob are friends
-- My daughter and his boy friend
Mr. Rock. Look! there's my little sister
-- Who are those kids
Prof. Paul is in my room
Mr. Brown. Look there playing house
-- I am Peter's father
N. Bill says he hasn't seen John's big brother

-- John and Betty are talking through the fence to Paul
 -- Tom and Mary are in the park
 N. J. is going to see J. & M.
 prof. They are talking
 Prof. J. & M. are scaring P.
 Prof. J. & M. meet P.
 N. Jean and Marie are looking at Phil
 -- The children are on opposite sides of the fence
 -- Athens did not know whether to, because he may interuped
 -- Alice is standing and talking to Michel
 -- Look! Look! who are they?
 -- - - - - -
 -- - - - - -
 -- See the children are making friends
 -- - - - - -
 -- The children are talking to one another
 -- Alice and Joseph are talking to Paul
 -- J. & M. can't get Paul in
 -- Theres my son
 Prof. P. are looking for M. & J.
 -- Susan and John here
 -- A man is pointing to them
 -- - - - - -

6/16

-- Come here
 Dick. Come on in the yard Tom
 -- Come on!
 -- Come here Pete
 -- Come here Mike I want you to meet her
 J. Come on over
 J. Hurry up and come here.
 J. Come here p.
 -- Come here P.
 J. Come over here P.
 J. Come here
 M. Come here and I will show you
 -- Come here Bob
 -- Come in where its freezing fresca
 -- come here kid
 -- comon dont be a scardy cat
 J. Come here--
 -- come on over hear and well show you something
 -- Hey Kid come here
 -- come here
 H-- Hey Charlie come on over
 R. Come on lets go on the swings
 P. Come on
 P. Come here.

J. Come on over
 -- Come here p.
 J. Come here.
 J. Come here
 Tom. Come here Bob
 J. Come inside the gate
 J. Come on over P.
 J. P. come here its me J.
 J. Come here please
 J. Come over here I want to show you something
 -- Come over here
 -- Hurry Athens
 -- Why don't you come over here?
 -- Hurry Jim
 -- John come here quick
 -- Come here
 -- Come over here --
 -- Paul come here
 -- See me snap my fingers
 -- Come over here Paul
 -- Come on here Paul
 Tony. Come on John
 J. P. over here
 -- Come here Peter
 -- Mark is telling the boy to come to them
 -- - - - -

6/17

-- We have a book
 Dick. Tome look at my new book
 -- Look at my book
 -- Look at my book of trees
 Bill. See my book
 J. Lood at my new book
 J. Do you want to look at this book
 J. Would you like to see my book
 -- This is a book
 J. Look at my book P.
 -- I have a book do you want to see it
 M. Do you want to look at my book
 -- See our book?
 -- We got a book about trees
 -- I have a better book then you have
 -- see this book commonon on and well show you it
 -- Look at my book Johnie
 -- you want to see my agricultural book with me and susan
 -- This isn't your book. Its not mine thought
 -- This is my book about trees
 -- This book is golden like the sun and her hair and
 yours. This is my book
 R. Look at my nice book

-- Come see my book
P. See my book
J. I have a nice book
-- We've got a new book
J. O well when you see him, tell him Dianhe likes his drawings
J. See my book
-- See my book
J. Help us read the book
J. You can see my book then. O.K.
J. Look! I got a new book
J. M. see our book
J. Look at this book
-- We are reading my book
-- We want you to look at my book
-- I have a nice book its about cars and trucks and planes
-- Look at my new book come and Look at it with us
-- Look I got a new book
-- Do you know how to read English
-- Come and we will all read this old book
-- Look at my new book
-- See my book
-- Look at my picture book
-- I will come over
-- I've got a real good book
-- want to see my knew book
j. We have a book well look at it with us
-- Come and see my new book
-- Mark is telling him to look at his book
Wade. See my new book

6/18

-- What is it called
-- That is a nice book Dick
-- Mind if 2 look at it?
-- Thats like my book
-- It is very nice
P. is it a very good book
P. What is it a bout
P. What is it about
-- Do you mean its a real book
P. It's nice
P. lets see it
P. Yes please
-- What is it about?
-- Is there trees inside the book
-- my book is better than that junk or garbag
-- its about tree it looks about trees
-- where di you get that
-- its very interesting
-- let me see your book

-- I like trees
 -- Is that your very own
 Gary. Did you get it from the library
 -- Are comics in it?
 J. Who's that
 Bob. It looks nice too
 -- Let me see
 Bill. Did your big brother do that?
 P. That's nice
 Bob. Its a nice book
 P. O.K.
 P. What is it about?
 P. May I see it
 P. what dose it look like inside
 P. I like the book
 -- Can I read it too?
 -- Is that all, I think I will
 -- Oh! may I look at it
 -- Okay I will come
 -- Whats in it
 -- No! But we can learn
 -- That is a nice book
 -- Whats it called
 -- What kind of a book is it
 -- Is that your picture book?
 -- Yes
 -- What is it called
 -- Its about trees
 P. What is it about
 -- What is it called
 boy. What is it about?
 -- - - - -

6/19

-- I can't read that, what is it called
 Dick. What is it about?
 -- Come on over
 -- Wahts that mark down ther
 Mike. Hugh a tree.
 P. It looks like a good book
 P. Is that yours
 P. Is it a book about trees
 -- Whats it called
 P. Trees Ha!
 -- What type of book is it
 P. What is inside it?
 -- Can I see it?
 -- Did you steal that book?
 -- whats that
 -- boy thats a neat picture on the front
 -- What kind of a tree is that
 -- is that the new auditions

-- whats that thing
 -- Is that book about trees?
 -- Whats that word
 Gordon. Is it new?
 -- What is it about?
 P. That a tree
 Bob. Is it good?
 -- Whats inside it
 -- Who's is it?
 P. What is it call
 Bob. Whats it about?
 P. are you sure?
 P. Is it about plants and thingd like that?
 P. What does that word say
 P. What is it about
 P. What book is it?
 -- What is in the book?
 -- What is it about
 -- It looks very interesting to me
 -- What kind of tree is that?
 -- What kind of tree is that
 -- What is it about?
 -- Is it a book about trees
 -- Its about trees
 -- What is it called?
 -- What is in the book?
 -- its called TREES
 -- Whats inside
 P. Does it have pictures
 -- Mike's book of trees
 he. What's the name
 -- - - - -

6/20

-- Its got lots of pictures
 -- It is a picture book
 -- - - - -
 -- There a house in the woods
 Bill. See the picture Mike
 J. look at its pictures
 J. It is about different things of nature
 J. No its a book about nature-see
 -- and it even has pictures
 J. Theres neat pictures in that book
 -- its a picture book and has nice pictures
 M. It has pictures of trees in it
 -- Sure see? it has a lot of pictures
 -- Yes but look at the pictures
 -- It is a picture book
 -- boy those pictures are sure neat.
 -- It has lots of pictures
 -- yes it is

-- These are lowsy pictures
 -- Yes it is
 -- Boy thats interesting
 R. Look at the pictures
 -- Its all about different kinds of pictures
 P. See all the pictures
 J. Look at the nice pictures
 -- See
 J. See my big brother did that
 J. See the pictures
 Tom. Its about trees
 J. Yes look at all the pictures
 J. Yes mostly about trees
 J. See look at all the nice pictures
 J. Aren't they nice pictures
 J. Look at all the pretty pictures
 -- The book has pictures
 -- Animals and people
 -- Look this is one picture I like
 -- Oh look! i'snt that beautiful
 -- I've got a picture of my house and trees
 -- See here look at these pictures
 -- Yes, see the nice pictures?
 -- See look
 -- See the pretty pictures
 -- There are many levely pictures
 -- It got lots of pictures
 -- Look at the pictures of trees
 J. Yes a lot to
 -- It has all kinds of trees
 -- Mark is showing him the inside
 -- - - - -

6/21

-- - - - -
 -- Tom Dick and Mary are reading the book
 -- - - - -
 -- They are read in the book
 -- They are all talking
 Prof. and they are all having fun
 Prof. They are all looking at the book
 Prof. The are looking at the book
 -- and they lived Happily ever after
 Prof. P. M. and J. sit on the bench
 -- Phill comes in the gardons and looks at it with
 them and along comes a man
 N. They all sit on the bench to read the book
 -- They all look at the book
 -- They all hold hands and set down to read the book
 -- They all sat down and read that one book
 -- there all on the bench

-- They're all reading the book
 -- Now the children will learn lots about agriculture
 -- Um necking
 -- They all like trees
 -- Now all of them are sitting together
 Mr. R. Look my sisters in love
 -- What are they doing now?
 Prof. They all sit down and look
 Mr. Brown. All three of them play so nicely
 -- All 3 friends together now
 N. All three sit down on a chair to read a book
 -- They all sat down to look at the book
 -- The three sit together. They read Tom's book
 Prof. The children are going to read
 Prof. All three children read J.'s book
 Prof. M. P. & J. are looking at the book
 Prof. The children sat down on a bench reading a book
 N. The children are sitting together on a bench
 -- The children read the book together
 -- Athens sit down looks at the book
 -- Now Alice Michel and Paul are looking at the interest-
 ing book
 -- Isn't that cute
 -- They are all looking at the book
 -- The children try to read the English
 -- See the children they are all sitting and reading
 the book together
 -- - - - -
 -- The children sit and look at the book
 -- Alice Joseph and Paul are sitting together
 -- The children are looking at the book
 -- So they all sat there and read the book
 -- There they started to read
 -- Peter Susan and John reading a book
 -- All three of them are looking at the book
 -- - - - -

6/22

-- - - - -
 -- Mary is reading the book
 -- Turning the pages one by one
 Prof. M is reading then she came to a hard word
 -- They read the most interesting part
 -- The children are reading a story it seems to be good
 -- They are learning to read
 -- Susie is reading a story to the two boys
 -- - - - -
 -- Michele is reading the book for them
 -- They are trying to find a meaning for a tree
 -- Girl is pointing at a word and it is tree that
 she has in her yard

-- Him come now
 -- I see now they are looking at a plane
 -- Sally read the book and they listen
 -- The girl is in the middle
 N. Marie is reading the story
 Prof. The children are reading the book and the like
 the book
 Prof. M. is reading it. And J. & P. are looking and
 lissoning
 Prof. Marie has got it on her lap. She is reading
 to J. & P.
 Prof. The children are reading. It is very interesting
 -- - - - -
 -- Betty points to a picture
 N. Dianhe reads first
 -- They are looking at the book
 Mr. Brown. Hi everybody
 J. Look at this one
 -- They are reading
 Mr. R. Who are those boys --
 -- Now they are all looking
 -- They all read about trees
 -- It looks like music but it isn't maybe it is
 -- They are all getting lots of news of
 agriculture happenings
 Sally. It's my turn, then we will go
 -- Look se that syer on the top of that tree
 -- The girl told the boy that they were good books
 -- Don't get fresh you guys or I'll slap you out
 -- alice shows them the pictures and reads
 -- They are discusing the book
 -- They deskuse the pictures
 Prof. Marie read the book. Well P. J. look at pictures
 -- And they looked all day
 N. M. is pointing at something. The boy are staring
 Prof. M. is reading. J and P are listening
 -- M. is showing J. & P. the book and J. & P. are
 watching
 -- They are reading the book
 -- She is reading to them
 -- - - - -
 -- They are having a good time
 -- They are reading together

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